

B L A K E ' S S E V E N

TX. 38

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Script Editor: CHRIS BOUCHER

"TIME SQUAD"
By TERRY NATION

Ep 4

* * * * *

Directed by
PENNANT ROBERTS

* * * * *

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CREW 10 -
Senior Cameraman:
PETER HIDER

* * * * *

THURSDAY, 1ST DECEMBER 1977

1400 - 1830 Camera Rehearsal with TK-41 & TK-24 (35mm) from 1400
1830 - 1930 DINNER
1930 - 2000 Line-Up
2000 - 2200 TELERECORD - to be VTC/6HT/B 21534A

FRIDAY, 2ND DECEMBER 1977

1030 - 1300 Camera Rehearsal
1300 - 1400 LUNCH (freeze frame) from 1630
1400 - 1800 Camera Rehearsal with TK-36/& TK-24 from 1400
1800 - 1900 DINNER
1900 - 1930 Line-Up
1930 - 2200 TELERECORD - to be VTC/6HT/B21534B

VT EDITING

Monday, 5th & Tuesday, 6th December 1977 - Suite 2

SYMPHER DUB: Tuesday, 10th January 1978

"TIME SQUAD"

Blake GARETH THOMAS
Jenna SALLY KNYVETTE
Avon PAUL DARROW
Vila MICHAEL KEATING
Gan DAVID JACKSON
Cally JAN CHAPPELL
Zen PETER TUDDENHAM
Morro TONY SMART
Alden MARK McBRIDE
Lime FRANK HENSON

GUARDS: JOHN ASTON
 GUS ROY
 ROY PIERCE
 GEORGE FECHTER

"BLAKE'S SEVEN"

EPISODE 4: Time Squad'

by

Terry Nation

TELECINE 1:

SUPOSE CAM

Opening
Titles:

'TIME SQUAD'

Ext. Liberator in Space.
Night.

MODEL SHOT.
OPENING ON the panorama
of space. Dark sky
speckled with stars.

Liberator moves into
foreground and then moves
very swiftly away to become
another star-like gleam in
the sky.

END TELECINE 1.

/1E, 4K, 3B, 5F/

5A (for caption + colour monitor)

1. INT. LIBERATOR'S FLIGHT DECK. NIGHT

212) 1 E

CS BLAKE
SWITCHING

(BLAKE IS AT THE
FLIGHT CONTROL
DESK.

JENNA STANDS NEAR
HIM.

VILA, AVON AND
GAN ARE AT VARIOUS
CONTROL POINTS.
THEY ARE ALL TENSE.

BLAKE: Check!

THIS IS THEIR FIRST
TEST RUNNING OF THE
SHIP ON MANUAL
CONTROL)

213) 4 K

MEDIUM 2-SHOT
BLAKE/JENNA

JENNA: Cut primaries.
Reverse thrust./

BLAKE: Check!

JENNA: Stabilise and trim back
to stationary.

214) 1 E

HIGH W/A
BLAKE f/g L

BLAKE: Check!/
JENNA: Negative anti-grav.

Compensate for orbital drift
and hold./ Hold!

215) 4 K

A/B

ZOOM IN TO
TIGHT 2-SHOT

(EACH OF THE CREW
MEMBERS OPERATES
A CONTROL.

WE HEAR A 'RUNNING
DOWN' OF MOTORS
AND POWER SOUND.

JENNA'S FLIGHT
PANEL REFLECTS
ALL THE OPERATIONS
ON INSTRUMENTS.

(1 NEXT)

- 3 -

BLAKE GLANCES
A QUESTION AT
JENNA. SHE
SCANS THE PANEL
AND THEN SMILES)

BLAKE: All confirmed.

JENNA: Good.

216) 1 E BLAKE: Let's check with
A/B the expert. Zen. Report status./

(THE ZEN VISUAL
ACTIVATES)

217) 3 B ZEN: Liberator is stationary and
LOW 4-SHOT is stabilised in an anti-orbital
VILA/GAN/BLAKE/JENNA posture./

VILA: Whatever that means.

BLAKE: It means we got it right.

JENNA: Working together we can
fly this ship manually.

218) 5 F GAN: We make a good team. /
MCU AVON

AVON: Well ho oray for us.

219) 4 K VILA: What's eating you now? /
TIGHT DEEP 2-SHOT
VILA/AVON

AVON: I just wonder how long we're
going to live to enjoy our new-
found skills. /

220) 5 F 2-SHOT BLAKE/JENNA
PAN R WITH BLAKE (BLAKE TURNS TO
TO ZEN ZEN)

- 4 -

220X) 4K* BLAKE: Three sixty degree survey. Set etheric beam detectors at maximum, and Report any space vehicles in range.
 W/A Vila, Put survey visual to the screen.
 VILA f/g L,
 BLAKE UP CENTRE

INLAY APPEARS
 5A - STAR CAPTION 1
 CAM. 5 PANS R

(THE BIG SCANNER SCREEN FLASHES TO AND SHOWS A STAR FILLED SKY AS THOUGH IT WERE BEING PANNED ACROSS.) /

221) 4 K
 MS AVON
 THE CREW WATCH THE SCREEN NERVOUSLY. ALLOW A FEW MOMENTS FOR THE CHECK TO BE COMPLETED) /

221X) 3B*
 CS ZEN'S VISUAL
/INLAY 5A - STAR CAP. 1/
ZEN: Negative on all systems. There are no space vehicles within detector range. /

222) 5 F
 CMS BLAKE

223) 3 B / JENNA: We've lost them!
 3-SHOT
 VILA/GAN/JENNA
VILA: So much for Federation Pursuit ships.
GAN: At least we know we can outrun them.

224) 5 F
 CMS BLAKE - REACTION
VILA: Outrun them? In this we can out-stroll them. /

225) 4 K / AVON: Don't get too relaxed about it. They'll keep on coming.
 MS AVON -
 ZOOM OUT & EASE L
 TO DEEP 2-SHOT
 VILA/AVON TO
 3-SHOT AS BLAKE
 ENTERS FRAME R
VILA: We have the whole Universe to hide in.

(5 NEXT)

- 4 -

- 5 -

BLAKE: Except that we're not going to hide. Very soon now they'll know exactly where we are ... or where we've been anyway.

VILA: (PUZZLED) I don't follow you.

AVON: (QUIETLY) Oh but you do. That's the problem.

BLAKE: So far we've only been a minor irritation to the Federation. It's time we hurt them. /

226) 5 F
MS JENNA

JENNA: I don't like the sound of that. /

227) 3 B
2-SHOT AVON/BLAKE

AVON: Neither do I.
I thought it was agreed that we wouldn't do anything without discussing it thoroughly.

228) 1 E
MCU BLAKE

BLAKE: True. / It was also agreed that anyone could opt out at any time, and be put down on the nearest habitable planet. / Just tell me when you want to leave.

229) 5 F
MCU AVON

AVON: I will. In the meantime I think we have the right to know/ what you're planning.

230) 1 E
A/B

231) 4 K (BLAKE NODS) /
2-SHOT AVON/BLAKE

PAN R WITH BLAKE
TO ZEN

BLAKE: Zen. Set a course for the planet Saurian Major. Speed, standard by two.

232) 3 B
CMS AVON -
ZOOM OUT AS GAN
JOINS HIM TO
2-SHOT AVON/GAN

ZEN: Speed and course confirmed. /

- 5 -

(1 NEXT)

(101)

N.B. No shot
233

AVON: That falls a little short of my idea of a thorough discussion.

GAN: We can talk and travel. We're safer when we're on the move.

234) 1 E AVON: Another one who's prepared to let Blake do his thinking? /
MS BLAKE

235) 5 F BLAKE: Enough Avon. /
MS AVON
PAN R TO CMS BLAKE JENNA: Saurian Major?

BLAKE: Zen. Visual -
star sector four two point
235X) 3B* six one. /
CS ZEN'S VISUAL

INLAY APPEARS
5A - Star Caption 2

(BLAKE PUNCHES
UP A STAR CHART
DISPLAY.

THE OTHERS MOVE
TO LOOK)

236) 5 F BLAKE: It's here, on the edge of the system. / One of the early self-governing colonies, subsequently annexed by the Federation. When the settlers declared their independence again the Federation crushed them with/ typical efficiency.

237) 4 K
VILA X's f/g TO
2-SHOT VILA/JENNA
237X) 3B* JENNA: How typical? /
CS ZEN'S VISUAL

INLAY
5A - Star Caption 2

238) 3 B BLAKE: Half the population were butchered the rest were rounded up and transported to frontier planets. /
MCU BLAKE A few escaped to the hills and formed guerilla bands. /
239) 4 K
A/B

(DURING THIS,
THE CAMERA HAS
BEEN CLOSING
IN ON THE CHART
IN BLAKES HAND
SHOWING CLEARLY
THE POSITION OF
SAURIAN MAJOR.

AS VILA ASKS HIS
QUESTION WE
START TO MIX:)

VILA: Why are we going there
though? I mean I feel for them
but we've got problems of our own. /

239X) 3B*
CS ZEN'S VISUAL

INLAY APPEARS
5A - COLOUR MONITOR
WITH TK-2

TELECINE 2

Ext. Saurian Major. Night

PHOTO-CAPTION: red planet
against star backing.

Ext. Radio Installation. Day

PHOTO-CAPTION: a vast
complex of radio transmitter
masts or radar installation.

The CAMERA SCANS around the
area of transmitting and
receiving equipment. No
figures in sight.

We hear Blake's voice over
the scene:

BLAKE: (V.O.) Because of its
unique position in the galaxy it
makes a perfect communications
relay centre. They've built a
vast transceiver complex.
All Federation signals and
navigation controls are beamed
into Saurian Major, boosted
and redirected. A vital nerve-
centre in the Federation space
control system.

END TELECINE 2

240) 5 F

PROFILE MCU BLAKE
 L f/g -
 HE CROSSES TO
 REVEAL AVON/GAN

(BLAKE HAS THE
 ATTENTION OF
 ALL OF THEM)

BLAKE: Destroy that
 and you blind, deafen and silence
 them. That's what we're going to do!

AVON: (IRONICALLY) A blow for
 freedom?

241) 3 B

CMS GAN -
 PAN L TO CMS AVON

GAN: Yes. Our freedom. / Don't
 be negative, Avon.
 If they're deaf, dumb and blind how
 are they going to catch us?

242) 1 E

MS BLAKE

AVON: I'm sure Blake/will manage
 it somehow.

243) 4 K

TIGHT 2-SHOT
 VILA/JENNA

(ON A REACTION
 FROM THE
 LISTENERS)

RECORDING BREAK

1) Record Scenes 1 & 2

2) RECORD *'d shots mute (Star Captions 1 & 2 + TK-2 required):
 SHOTS 220X)
 221X)
 235X)
 237X)
 239X)

3) RECORD TK-2 clean

TELECINE 3:

Ext. Liberator In Space.
Night. Model. Studio.

The Liberator races
through space.
ESTABLISH.

END TELECINE 3:

/1F, 4L, 3L/

5A - Blipping light

3. INT. FLIGHT DECK LIBERATOR. NIGHT.

244) 4 L

MCU BLAKE

PAN L TO MLS JENNA

(ONLY JENNA AND
BLAKE ARE ON
DECK.

244X) 1F*
O/SOULDER JENNA
GRID CUTAWAY
S/I
5 - Blipping Light

JENNA SEATED
AT THE FLIGHT
CONTROL DESK.

245) 1 F

MS JENNA

JENNA IS GIVING
HER PUZZLED
ATTENTION TO A
GLOWING ON THE
DESK SCREEN. A
SMALL BLIPPING
GREEN LIGHT
PATTERN RECURS AT
REGULAR INTERVALS.

JENNA IS MORE
CURIOUS THAN
CONCERNED)

246) 4 L

LOW DEEP 2-SHOT
JENNA/BLAKE

TILT DOWN TO
PANEL f/g R &
UP TO 2-SHOT

JENNA: Blake ... are there
any artificial satellites on our
course?/

BLAKE: I don't know... I'll check...

(HE PUNCHES UP
CHARTS BRIEFLY,
THEN:)

Nothing to be seen. You getting
something?

(1 NEXT)

JENNA: Something.

(BLAKE CROSSES
TO STAND BESIDE
JENNA AND STARES
AT THE SCREEN)

AS BLAKE STANDS
ELEVATE TO DEEP
2-SHOT BLAKE/JENNA

BLAKE: How long has it been
registering?

JENNA: A couple of minutes. The
signal's getting stronger.

(BLAKE TURNS TO
ZEN)

visual
Detector scan/and computer
analysis of the signal on grid one
one five please Zen. /

246X) 4L*
TIGHT DEEP 2-SHOT
BLAKE/ZEN'S VISUAL

INLAY APPEARS
LF - Grid Screen
S/I 5A - Blipping Light

(ZEN'S VISUAL
ACTIVATES)

ZEN: The signal is mechanical.
It emanates from a space projectile
of unidentified origin. Translator
units catagorise the signal as a
distress call. /

247) 4 L

A/B

PAN R WITH
BLAKE TO ZEN

BLAKE: Estimate projectile's speed
and course.

(1 NEXT)

248) 1 F ZEN: No indication of motive power.
The projectile's movement is subject
to space drift and orbital influence. /

2-SHOT JENNA/BLAKE
FAV. BLAKE

JENNA: If they've lost power they're
in real trouble.

249) 3 L BLAKE: We don't have much choice
then. / (TO ZEN) How far away are
we?

250) 4 L
MCU BLAKE /

CS ZEN'S FACE

251) 3 L ZEN: One million seventy three thousand
spacials and closing. /

2-SHOT JENNA/BLAKE
FAV. JENNA

PAN R WITH JENNA
& ZOOM IN TO
CMS AS SHE TURNS

BLAKE: Reprogramme speed and course
to rendezvous with the projectile.
Lock on at one hundred spacial.

ZEN: Speed and course confirmed.

BLAKE: (TO JENNA) You'd better tell
the others.

JENNA: Alright...

(JENNA HESITATES)

BLAKE: Problem?

252) 1 F JENNA: Putting out a false distress
signal. It's a trick used by space
pirates. /

DEEP 2-SHOT BLAKE/
JENNA

AS JENNA GOES
FAV. BLAKE

BLAKE: We'll just have to be careful.

(BREAK NEXT)

JENNA: I'll get the
others.

252X) 1F* / (SHE STARTS TO
O/SHOULDER BLAKE EXIT AND BLAKE
GRID CUTAWAY CROSSES TO THE
SCREEN ON THE
CONTROL DESK.
S/I WE FAVOUR THE
5 - Blipping Light SCREEN AND SEE
THE SAME SIGNAL
CONTINUING)

RECORDING BREAK

- 1) Record Scene 3
- 2) RECORD *'d shots mute (Grid & Blipping Light required)
SHOTS 244X)
246X)
252X)

/ON TO SCENE 4 - Page 16/

TELECINE 4:

Ext. Liberator In Space.
Night.

Liberator in flight.

END TELECINE 4:

NOTE:

- 16 -

1) Record *'d shot - 253X)

2) Record main scene

/1F, 4L, 3L/

5A - Colour Monitor

4. INT. FLIGHT DECK LIBERATOR. NIGHT.

253) 4 L

LOW 2-SHOT
JENNA/BLAKE

(EVERYONE IS
ASSEMBLED.

TILT DOWN TO PROFILE
CMS AVON AT PANEL

AVON IS AT THE
COMMUNICATIONS
CENTRE. HE LOOKS
ACROSS AT BLAKE.
HE SHRUGS)

(Quick zoom out
adjustment around
mute cut-in)

AVON:

There's nothing coming back
except the same distress call. It
must be on a mechanical repeater. /

253X) 4L*

CS SEN'S VISUAL

INLAY

CAM. 5A - Colour Monitor
with TK-4X

(3 NEXT)

- 16 -

TELECINE 4X:

(ON SCREEN)

The giant screen flashes to life. Empty at first, and showing only a gleaming starscape. Then, as Liberator changes position, the projectile edges into the centre of the screen. It is a small bullet shaped craft, built for great speed.

END TELECINE 4X:



SCENE 4. CONTINUED.

(THEY ALL STARE
AT IT)

BLAKE: You recognise the type?

254) 4 L AVON: No. Primitive./ Too small
LOW 4-SHOT to sustain a full life support
AVON/JENNA/ system by the look of it.
VILA/BLAKE

JENNA: Doesn't seem to be any
heavy armament.

BLAKE: Could be a high speed
transporter.

JENNA: But to transport what?

255) 3 L VILA: Do we care? /
MS JENNA
PAN HER R TO
2-SHOT VILA/JENNA JENNA: Getting nervous?

256) 1 F VILA: No. I've been nervous all
W/A GAN f/g L, along. I do not like the look of
ARM R of FRAME - that thing. /
BLAKE CROSSES b/g

BLAKE: Zen? Have the sensors
picked up any sign of life?

257) 3 L ZEN: No information
3-SHOT BLAKE/ can be given. /
VILA/JENNA
ZOOM IN WITH BLAKE
TO 3-SHOT VILA/
BLAKE/JENNA

BLAKE: That's not what I asked.
I want to teleport across.

ZEN: (BEAT) There is room.

BLAKE: And life support?

258) 4 L ZEN: There is life support . /
CS ZEN'S FACE
WITH GROUP f/g L (VERY SLIGHT
SIGN OF SPEECH
DIFFICULTY)

259) 3 L For a ... limited ... period. /
A/B
BLAKE: I'll go and take a look
then.

(HE STARTS FOR
THE EXIT.

JENNA FOLLOWS)

260) 4 L JENNA: I'll come with you. /
W/A AVON f/g L
PAN R WITH AVON TO
INCLUDE ZEN & BLAKE: Avon!
2-SHOT VILA/AVON (AVON FOLLOWS
THEM)

CRAB R WITH GAN AS
HE ENTERS f/g &
CROSSES TO DEEP
2-SHOT VILA/GAN

ZEN: (WITH GREAT DIFFICULTY) It is
in - in - in - Zen.

(THE LAST CONSONANT
IS DRAWN OUT INTO
AN ELECTRONIC NOTE
AND THE ZEN VISUAL
SWITCHES OFF.

THE THREE PAUSE
MOMENTARILY
AND GLANCE BACK)

AVON: I'm going to have to overhaul
that thing.

(THEY EXIT)

GAN: (THOUGHTFULLY) It's almost
as though Zen has a limiter.

261) 1 F VILA: A limiter? /

MS GAN -
PAN L WITH HIM
TO TIGHT 2-SHOT
VILA/GAN

(GAN UNCONSCIOUSLY
TOUCHING THE TOP
OF HIS HEAD)

262) 4 L

TIGHT 2-SHOT
FAV. VILA

GAN: Something that stops him from
helping us too much. Or perhaps it's/
someone who stops him.

VILA: (CHUCKLES) Gan, if you're
trying to scare me ... you're
succeeding.

RECORDING BREAK

- 1) RECORD *'d shot mute (Colour monitor with TK-4X req.)
SHOT 253X)
- 2) Record main scene

/ON TO SCENE 9 - Page 33/

/4G, 3K, 2F, 5A* - CSO SHOT/

5. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

170) 3 K

DEEP 3-SHOT
JENNA/AVON/BLAKE

PAN L WITH BLAKE -
JENNA CROSSES f/g

(BLAKE AND JENNA
ARE CLIPPING ON
TRAVEL BRACELETS.

AVON IS AT THE
TELEPORT CONTROL)

BLAKE: Let's see how precise
you can be.

(BLAKE AND JENNA
MOVE TO THE TELEPORT
AREA)

AVON: Are you sure you can
trust me?

BLAKE: For as long as we're useful
to each other. We'll keep the
voice channel open. / You set?

171) 2 F

DEEP 3-SHOT
JENNA/BLAKE/AVON

AVON: Ready.

172) 4 G

BLAKE: Sure? /

MCU AVON

173) 3 K

AVON: As I'll ever be. /

TIGHT 2-SHOT
JENNA/BLAKE

BLAKE: All right?

174) 2 F

JENNA: Yes. /

A/B

BLAKE: Put us over.

175) 4 G

(AVON OPERATES/
THE CONTROLS.

/Q LIGHTING/
EFFECT/

CS SWITCHING

PAN R & OUT TO
CMS AVON - HE PULLS
LEVERS f/g & BUTTON

BLAKE AND JENNA
START TO
DEMATERIALISE)

175X) 5A* - 2-SHOT JENNA/BLAKE
AT CSO SCREEN

/INLAY
/ 3K - TELEPORT BACKGROUND/

RECORDING BREAK

(NOTE: Record all (5* + Cam. 3)shots after Scene 62)

/ON TO SC.7 - Pg.30/ - 21 -

TELECINE 5:

Ext. Projectile In
Space. Night.

MODEL SHOT

ESTABLISH the Projectile
floating in space.

END TELECINE 5:

1

/1A, 4A, 3A/

(6 stands by to help if req.)

6. INT. PROJECTILE. NIGHT.

1) 3 A (locked off)

W/A PROJECTILE

(THE SPACE INSIDE
IS VERY CONFINED,
MOST OF THE AREA
BEING TAKEN UP BY
THREE TUBE-LIKE
CONTAINERS, ONE
ON EACH WALL, THE
THIRD BEING IN THE
CENTRE.

/ROLL BACK & MIX/

S/I
MATTED OUTLINES (DRAWN)

AND
MIX TO
2) 3 A

W/A PROJECTILE -

BLAKE & JENNA APPEAR

THERE IS A VERY
NARROW AISLE
EITHER SIDE OF
THE CENTRAL
CONTAINER. THERE
IS NOT QUITE
ENOUGH ROOM FOR
A MAN TO STAND
UPRIGHT.

IN THE NOSE OF
THE PROJECTILE
THERE IS A VERY
BASIC CONTROL
PANEL. ON THIS
A SINGLE REGULARLY
FLASHING LIGHT.

THE CONTAINERS
ARE MADE OF
METAL. EACH
IS LINKED TO THE
WALL BY HEAVY CABLES
AND TUBES. ON THE
ENDS OF TWO OF
THE CONTAINERS ARE
GLOWING GREEN
INDICATOR LIGHTS.
ON THE REMAINING
CONTAINER IS A
RED INDICATOR
LIGHT. THE CONTAINER
TUBES CAN BE OPENED
LENGTHWISE.

(1 NEXT)

- 3) 1 A BLAKE AND JENNA
MATERIALISE IN
THE AISLE.) /
TIGHT DEEP 2-SHOT
JENNA/BLAKE

PAN R WITH JENNA TO
2-SHOT BLAKE/JENNA
& R WITH HER TO
CONTROL PANEL

BLAKE: More by luck than judgement.

JENNA: Don't tell him that.

BLAKE: Thank you Avon.
Have you seen anything like this
before?

JENNA: No.

(SHE EDGES UP
TO THE CONTROL
PANEL. /
- 4) 4 A
MS BLAKE AT
HATCH DOORS

AS HE TURNS BACK

BLAKE MOVES
TO THE OPPOSITE
END OF THE SECTION
WHERE THERE IS A
SOLID LOOKING
DOOR LEADING INTO
THE REAR OF THE
PROJECTILE. HE
TRIES TO OPEN IT
BUT DESPITE HIS
STRONG EFFORTS
THE DOOR REMAINS
FIRMLY LOCKED.
- 5) 3 A
JENNA f/g L AT
CONTROL PANEL

BLAKE ENTERS TO
2-SHOT JENNA/BLAKE

BLAKE: Well!

(JENNA EXAMINES
THE CONTROL PANEL)

JENNA: The controls are very basic.
Just enough instruments to make a
safe landing. Everything's manual.

EASE R TO INCLUDE
FLASHING LIGHT
f/g R

BLAKE: Why would they put manual
control in an unmanned ship?

(THEY BOTH CONSIDER
THIS: THEN BLAKE
INDICATES THE
FLASHING LIGHT)

What's that?

JENNA: The distress relay. It
probably cuts in automatically if
a major fault develops... /

6) 1 A

CS CIRCUIT TRACER
& JENNA'S HAND

(JENNA INVESTIGATES
FURTHER AND
DISCOVERS SOMETHING)

Here it is.

BLAKE: What?

7) 3 A

TIGHT DEEP 2-SHOT
JENNA/BLAKE
AS JENNA LEAVES,
HOLD ON BLAKE

The fault./
JENNA: /Circuit tracer ... there's a
malfunction reading on the auto-navs
... That must have activated cut-outs
on the propulsion units.

8) 4 A

MS JENNA

PAN L WITH HER TO
SEE HATCH DOORS

BLAKE: That explains why it's
drifting. But you don't build
circuit tracers into unmanned craft./
There must have been a crew on board.

(SHE INDICATES THE
DOOR IN THE HULL
NEAR THE CONTROLS)

JENNA:
The inner locks are still secure
on the hatch. What about
this one?/

9) 1 A

2-SHOT JENNA/BLAKE
AS BLAKE TURNS, TILT
DOWN TO FAVOUR COFFINS

(3 NEXT)

(JENNA INDICATES
THE REAR DOOR THAT
BLAKE EXAMINED
EARLIER)

BLAKE: Locked.

JENNA: So if there was a crew...

10) 3 A BLAKE: They're still here. /

WIDE 2-SHOT
JENNA/BLAKE
COFFINS BOTTOM
OF FRAME
(Top of Camera stalk)

(THE LOGIC OF THIS
STRIKES THEM BOTH.

SLOWLY THEY TURN
TO LOOK AT THE
CONTAINERS.

BLAKE EXAMINES THE
SMALL SWITCHBOX
AT THE END OF THE
CENTRAL CONTAINER.
HE DRAWS HIS GUN
AND MAKES READY TO
PRESS A CONTROL. /

11) 4 A

CS BLAKE'S FINGER
ON BUTTONS

BLAKE PRESSES AND
THE HALF ROUND TOP
OF THE CYLINDER
STARTS TO SLIDE
BACK SLOWLY. /

12) 1 A

HIGH W/A AS LID STARTS
TO MOVE, JENNA f/g L

WE TAKE THE
REACTIONS OF
BLAKE AND JENNA
BEFORE REVEALING
WHAT IS IN THE
CONTAINER.

13) 3 A /

MCU JENNA
PAN R TO MCU BLAKE

SHOWING THE CONTAINER.
A MAN LIES IN THE
COFFIN-LIKE INTERIOR.
HE APPEARS TO BE DEAD.
A SHEET OF CLEAR
GLASS COVERS HIM.

14) 1 A /

TIGHTER SHOT COFFIN AS
LID REVEALS MORRO,
BLAKE'S BODY f/g L -
HE TURNS AWAY

15) 3 A /

CU JENNA

JENNA STARES)

16) 4 A

CU MORRO

ZOOM INTO CS EYE - 26 -

JENNA: Blake! Look at his eye! /
(Cont...)

(3 NEXT)

(WE GO TO A CLOSE
UP ON THE MAN'S
RIGHT EYE.

THERE IS A TINY
PULSING. VERY
SLOW, BUT REGULAR)

17) 3 A JENNA: (cont) He's alive! /
2-SHOT JENNA/BLAKE
FAV. JENNA

(BLAKE LEANS OVER
THE CONTAINER. HIS
HAND RESTS ON THE
GLASS COVER. THE
MOMENT IT TOUCHES
HE WITHDRAWS IT
SHARPLY AS THOUGH
BURNED)

What is it?

18) 1 A BLAKE: Cold... / (RUBBING HIS HAND)
TIGHT 2-SHOT Its taken the skin off my fingers ...
JENNA/BLAKE
FAV. BLAKE
(JENNA HAS A SUDDEN
REALISATION)

19) 3 A JENNA: That's it. The same system
CU JENNA they used centuries ago, on the early
deep space flights. / The crews were
subjected to extremely low
temperatures to

suspend the aging
process This is a cryogenic
20) 1 A capsule. /

W/A FAV. BLAKE AS
HE TURNS

PAN R WITH HIM TO
LOSE JENNA

FAV. ALDEN AS HIS
COFFIN OPENS

(BLAKE TAKES ONE OF
THE SIDE CONTAINERS

JENNA LOOKS AT THE
OTHER. SHE HAS
THE ONE WITH THE
RED INDICATOR LIGHT.

BLAKE OPENS THE COVER
ON HIS CONTAINER.

21) 4 A A QUICK GLANCE
IS ENOUGH TO SHOW
THAT THE OCCUPANT
IS IN THE SAME
CONDITION AS THE
FIRST MAN. /

TIGHT DEEP 2-SHOT
JENNA/BLAKE f/g R AS JENNA'S COVER
SLIDES BACK SHE
GIVES A GASP. /

22) 1 A MS OLD MAN BLAKE MOVES AROUND
TO LOOK THERE IS
A CRACK IN THE
COVERING GLASS OF
THIS CONTAINER.

ZOOM OUT WITH BLAKE
TO 2-SHOT JENNA/BLAKE THE MAN INSIDE
IS ONLY BARELY
DISCERNABLE
THROUGH A HEAVY
COVERING OF ICE
CRYSTALS.

BLAKE: There's not much we can do
for them here. Reanimation will be
a slow process.

JENNA: We can't just leave them.

23) 3 A BLAKE: We can decide when we get
back./ The air's running out in case
you hadn't noticed.

TIGHT 2-SHOT
JENNA/BLAKE FAV. JENNA

24) 1 A JENNA: (SMILES) I didn't want to
worry you. /

TIGHT 2-SHOT
JENNA/BLAKE FAV. BLAKE (BLAKE RAISES HIS
COMMUNICATOR)

BLAKE: Avon... Do you read?

AVON: (V.O.) I hear you.

BLAKE: Take us back.

AVON: (V.O.) I can't.

/RUN ON (with dialogue) to/
SCENE 7A - Page - 30

/4G, 3K, 2F/

7. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

176) 2 F

VILA ENTERS TO
LOW 3-SHOT
GAN/VILA/AVON

(AVON AT THE CONTROL
PANEL.

ONE COVER OF WHICH
HAS BEEN REMOVED.

GAN AND VILA NEAR)

AVON: The teleport control's
burnt out.

JENNA: (V.O.) What did you do?!

177) 3 K

TIGHT 2-SHOT
GAN/VILA

AVON: Not a thing. It blew all
by itself. /

(VILA LOOKS AT
GAN WHO SHRUGS)

BLAKE: (V.O.) Can you repair it?

178) 4 G

TIGHT DEEP 2-SHOT
GAN/AVON
ZOOM IN TO CMS AVON

AVON: No need. / There's an
automatic repair system. It's working.
(V.O.)

BLAKE: / How long?

/RUN ON (with dialogue)//
TO SCENE 7B. - Page 31/

AVON: I don't know.

BLAKE: (V.O.) Why not?

AVON: Zen won't tell us.

BLAKE: (V.O.) Our air's
running out.

AVON: I was afraid of that.
How long?

(4 NEXT)

8

AVON: (V.O.) The teleport control's burnt out.

JENNA: What did you do?

AVON: (V.O.) Not a thing. It blew all by itself.

BLAKE: Can you repair it?

AVON: (V.O.) No need. There's an automatic repair system. It's working.

BLAKE: How long?

AVON: (V.O.) I don't know.

BLAKE: Why not?

AVON: (V.O.) Zen won't tell us.

/1A/

7A. INT. PROJECTILE. NIGHT

25) 1 A

2-SHOT JENNA/BLAKE
FAV. BLAKE

BLAKE: Our air's running out.

AVON: (V.O.) I was afraid of that. How long?

(4 NEXT)

BLAKE: (V.O.) Minutes.
Get Zen to maoeuver the ship
round and take us on board.

/4G, 3K, 2F/

7B. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

179) 4 G

HIGH 3-SHOT
VILA/GAN/AVON

AVON: I'd already thought of that.
Zen refuses to do it.

(PAUSE)

BLAKE: (V.O.) Then you'll have to.

180) 3 K

PROFILE MCU AVON

AVON: It's chancy Blake. /
If Liberator so much as
nudges that ship...

SLOW ZOOM IN TO
CU AVON

BLAKE: (V.O. - CALMLY) You'd
better get it right then.

181) 2 F

LOW 2-SHOT GAN/VILA
HOLD AVON TO EXIT

AVON: (TO GAN AND VILA)
Shall we get on with it?/

(AVON LEADING THE
WAY, ALL THREE
START FOR THE
FLIGHT DECK)

RECORDING BREAK

ON TO SCENE 21 -

Page - 64 -

BLAKE: Minutes. Get Zen to manoeuver the ship round and take us on board.

/RUN ON (with dialogue) TO/
/SCENE 8 - Page - 32 - /

AVON: (V.O.) I'd already thought of that. Zen refuses to do it.

(PAUSE)

BLAKE: Then you'll have to.

AVON: (V.O.) It's chancy Blake. If Liberator so much as nudges that ship...

BLAKE: You'd better get it right then.

AVON: (V.O.) Shall we get on with it? (TO GAN AND VILA)

/1A, 4A, 3A/

8. INT. PROJECTILE. NIGHT.

26) 4 A

WIDE 2-SHOT
JENNA/BLAKE

(BLAKE AND JENNA
ARE TENSE)

BLAKE: (ANGRILY) Why didn't Zen
warn us?

27) 1 A

CU BLAKE

JENNA: I think he tried to. /

28) 3 A

CU JENNA

BLAKE: (GESTURES ROUND HELPLESSLY)
I'm sorry. /

29) 1 A

WIDE 2-SHOT
JENNA/BLAKE (A/B)

JENNA: I'm alright/

/RUN ON TO SCENE 11 -/
Page - 37 -

NOTE:

FROM HERE ONWARDS -

- 33 -

- 1) Record all Overlay shots
- 2) Record main scene

/4K/

9. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

263) 4 K

3-SHOT
AVON/VILA/GAN

(AVON HAS ASSUMED THE
COMMAND. HE IS AT
THE FLIGHT CONTROL
DESK.

GAN AND VILA TAKE
THE OTHER CONTROL
POSITIONS.

AVON BRACES HIMSELF
AND THEN BEGINS HIS
ORDERS QUIETLY AND
EFFICIENTLY)

SLOW CRAB R &
ZOOM IN TO
2-SHOT GAN/VILA

Lock
AVON: (TO VILA) /Inner hatches
positive pressure .

(VILA OPERATES A
CONTROL.

CONFIRMS:)

VILA: Locked.

AVON: (TO GAN) Equalize lower hold
pressure.

(GAN OPERATES A
CONTROL. CONFIRMS:)

GAN: Equalised.

AVON: Open main locks.

(VILA OPERATES
THE CONTROL)

/RUN ON TO SCENE 10 -/
Page 35/

- 33 -

(3 NEXT)

TELECINE 6:

Ext. Liberator in
Space. Night.

We see liberator
motionless in starry
space. At the bottom
and front of the ship
we see a ramp lower
(or doors slide open)

Beyond the doors
(inside liberator)
a yawning black
cavity.

REVERSE to show the
projectile as from
inside liberator's
hold.

END TELECINE 6:

/4K, 3B, 5F/

5A - Colour Monitor

10. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

264) 3 B

DEEP 2-SHOT
GAN/AVON

(AVON NODS. THEN
ORDERS GAN)

AVON: Visual.

264X) 4K*
W/A GAN f/g L

INLAY APPEARS
5A - Colour Monitor
with TK-7X etc.

(GAN OPERATES A
CONTROL/ AND ON THE
SCREEN WE SEE THE
PROJECTILE FLOATING
IN SPACE. IT IS
NOT DIRECTLY NOSE
ON TO THE LIBERATOR.

THE REST OF THE
OPERATION IS IN
AVON'S HANDS
AND HE DELICATELY
OPERATES THE FLIGHT
CONTROLS) /

265) 5 F

DEEP 2-SHOT
AVON/VILA

VILA: Ramp fully open.

AVON: Good. Moving to line up.
Lateral right...Minimum power... /

265X) 3B*
CS ZEN'S VISUL

INLAY
5A - Colour Monitor
with TK-7X etc.

(ON THE SCREEN WE
SEE RELATIVE
POSITIONS CHANGING)

266) 4 K

3-SHOT
AVON/GAN/VILA

VILA: Too much ... you're over-
shooting! /

AVON: Lateral left... that's
enough. Hold. (Cont...)

(5 NEXT)

(ON THE SCREEN,
THE PROJECTILE
IS NOW REAR ON)
VILA: Square on.

AVON: Give
me a four line projection ...

266X) 3B* (GAN OPERATES A SWITCH. /
CS ZEN'S VISUAL

INLAY
5A - Colour Monitor
with TK-7X etc.

AVON GLANCES AT
THE OTHERS)

267) 5 F Alright ... we're aligned and ready
CMS AVON to start./ You two know what you've
268) 4 K got to do? /
2-SHOT GAN/VILA
(THE MEN NOD)

269) 5 F I hope so./ Commencing docking
A/B procedure. Now...

269X) 4K* (AVON WORKS THE
W/A FAN f/g L CONTROLS) /

INLAY APPEARS
5A - Colour Monitor
with TK-7X etc.

/RUN ON TO SCENE 12 - Page 39/

/4A/

11. INT. PROJECTILE. NIGHT.

30) 4 A

LOW DEEP 2-SHOT
BLAKE/JENNA

(IT IS BECOMING
DIFFICULT TO
BREATHE)

EASE L & ZOOM IN
TO TIGHTEN 2-SHOT

BLAKE: He's taking his time.

JENNA: It's a delicate manoeuvre.
He'll get there.

BLAKE: I'm breathless with
anticipation.

/RUN ON TO SCENE 13 -/
Page - 45 -

TELECINE 7:

Ext. Liberator and
Projectile. Night.

MODEL SHOT.

The two ships
closing.

END TELECINE 7:

- 39 - / - 40 - / - 41 - /
- 42 - / - 43 -

/4K, 3B, 5F/

12. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

270) 4 K

3-SHOT
AVON/GAN/VILA

(AVON FLYING THE SHIP)

AVON: That's good. Gently now...
Easy ... easy... /

270X) 3B*
CS ZEN'S VISUAL

INLAY
5A - Colour Monitor
with TK-7X etc.

271) 3 B

LOW 2-SHOT
GAN/AVON

AVON: Good...good...
alignment's exact.

/EDIT IN TK-8 HERE/

272) 5 F

LOW 2-SHOT
AVON/VILA

VILA: She's turning!

AVON: Lateral right.

273) 4 K

3-SHOT AVON/
GAN/VILA

VILA: Quickly. /

GAN: She's drifting out of
the laser projection!

AVON: Down degree point oh-one.

VILA: You're too close!
She's going to hit the
ramp broadside on...! /

273X) 3B*
COMPOSITE WITH
INLAY A/B

GAN: Get her round!

AVON: Down another point...more
lateral...

/RUN ON TO SCENE 14 Pg.46/

(4 NEXT)

- 39 -
TO - 43 - INC.

TELECINE 8:Ext. Liberator and
Projectile. Night.

MODEL SHOT.

The projectile
is almost broad-
side on to the
liberator and
very close.

END TELECINE 8:

13. INT. PROJECTILE. NIGHT.

31) 1 A

HIGH WIDE 2-SHOT
JENNA/BLAKE

(JENNA AND BLAKE
REACTING)

RECORDING BREAK

/ON TO SCENE 17 -/
Page - 55 - /

- 46 - / - 47 - / - 48 -

/4K, 3B/

14. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

- 274) 4 K
HIGH 2-SHOT
AVON/VILA
VILA: You're going to hit her!
Pull away Avon ...!
- 275) 3 B
TIGHT DEEP 2-SHOT
GAN/AVON
ZOOM IN TO
MCU GAN
AVON: No time. We're coming round/...
Gan! When her tail is on the laser
projection I'm going for it.
- 275X) 3B*
COMPOSITE SHOT
WITH INLAY A/B
- 276) 3 B
BCU GAN
- 277) 4 K
PROFILE MS AVON
OPERATES CONTROL
GAN: Now! /
- 277X) 3B*
COMPOSITE A/B
OR TK-9
(AVON OPERATES
THE CONTROL) /

/RUN ON TO SCENE 15 - Page 50/

- 46 - / -47- / -48-

TELECINE 9:

Ext. Liberator and Projectile.
Night.

Liberator swallows the
projectile.

CUT:

Int/Ext. Projectile and
Liberator hold. Night.

The projectile has come
forward into the hold.
The doors close.

END TELECINE 9.

/4K, 3B, 5F/15. INT. LIBERATOR'S FLIGHT DECK. NIGHT278) 5 FLOW 2-SHOT
AVON/VILA(AVON FINISHES
THE OPERATION)ZOOM IN TO
MS AVON(ON THE SCREEN WE
SEE THE PICTURE
CHANGE TO SHOW
A SIDE VIEW OF THE
PROJECTILE INSIDE
THE HOLD)VILA: You've done it! ...
you've done it.AVON: Close main locks.
Zen, transfer to inner hold
five. /279) 4 K2-SHOT GAN/VILA
+ ZENZEN: Transfer process commenced.(GAN AND VILA
OPERATE CONTROLS)GAN: Hold repressurized.280) 5 F

A/B

VILA: Inner hatches released. /(AVON SWITCHES OFF
HIS CONTROLS)280X) 3B*CS ZEN'S VISUALAVON: Switch visual. /

* INLAY APPEARS
 * 1B - W/A Projectile in Hold
 * INLAY
 * 5A - Hold model on CSO Screen

* Recorded
 * Thursday after
 * Sc.61 - Pg. 137

281) 4 K /TIGHT DEEP
2-SHOT
GAN/VILA

VILA: (TO GAN) Very delicate.
 You know with hands like that
 and a decent upbringing he
 might have made a respectable
 pick-pocket. /

282) 5 F
 A/B
 ZOOM OUT WITH
 AVON TO
 2-SHOT VILA/AVON

283) 3 B
 W/A GAN f/g L
 ENTRANCE UP R

AVON: Better get down there
 and check they're all right. /

(AVON ROUSES HIMSELF
 AND FOLLOWS VILA
 OFF THE FLIGHT DECK.

AVON: Keep watch, Gan.
 GAN STAYS ON WATCH)

RECORDING BREAK

/ON TO SCENE 20 - Pg. 61/

SUMMARY OF OVERLAY SHOTS:

264X)
 265X)
 266X)
 269X)
 270X)
 273X)
 275X)
 277X)
 280X)

1B (in loops of 4 & 3), 1C, 4B,
3C, 2A (under 1's cable),
/5A - Hold model /

16. INT. LIBERATOR'S HOLD. NIGHT.

62) 1 B

HIGH W/A BULLET IN HOLD

(A CAVERNOUS AND
SHADOWY AREA,
LOOKING LIKE THE
CAR FERRY DECK
OF A HOVERCRAFT.

/INLAY
/5 - HOLD MODEL ON CSO SCREEN/

BULKHEAD DOORS
PROVIDE ACCESS.

63) 3 C

CS HATCH OPENS
TILT DOWN WITH JENNA

THE PROJECTILE IS
IN THE CENTRE OF
THE AREA. FAVOUR
THE SMALL ACCESS
HATCH ON THE SIDE.
WE HEAR THE
MECHANICAL UNWINDING
OF THE LOCKS,
THEN THE HATCH
STARTS TO SWING
OPEN.

64) 4 B

2-SHOT BLAKE/JENNA
ZOOM IN WITH BLAKE
TO 2-SHOT OF THEIR RELIEF

JENNA FIRST AND
THEN BLAKE EMERGE.

65) 2 A

LOW W/A BULLER R
OF FRAME
DOORWAY UP LEFT -
IT OPENS

THEY BREATHE DEEPLY.

ANOTHER ANGLE.

AN INTERIOR DOOR
OF THE HOLD GLIDES
OPEN AND VILA AND
AVON ENTER) /

66) 1 B

VILA ENTERS f/g L
TO 3-SHOT VILA/
BLAKE/JENNA

VILA: There you are you see.
Nothing to worry about. What have
we here?

- 67) 3 C BLAKE: Take a look (TO AVON) /
LS AVON TO 3-SHOT Thanks.
AVON/JENNA/BLAKE
AVON: Glad to be of help.
- 68) 1 B JENNA: You don't sound too sure
MCU JENNA about that./ Thanks anyway. Nice
flying.
- 69) 4 B
MCU AVON
ZOOM OUT WITH HIM TO
2-SHOT BLAKE/JENNA &
WITH BLAKE TO DEEP
2-SHOT JENNA/BLAKE
f/g AT PILLAR
(THE TWO MEN START
TO CLAMBER INTO THE
PROJECTILE.
BLAKE CROSSES TO
A WALL COMMUNICATOR)
- GAN: (V.O.) Gan.
- BLAKE: Blake. Is Zen back on our
side?
(V.O.)
GAN: / I don't think he ever left it.
- BLAKE X's f/g
BOUND FOR JENNA
BLAKE: Have him resume course
for Saurian Major. Speed,
standard by two.
- 70) 1 C GAN: (V.O.) Understood. /
MS JENNA AT
LETTERING
BLAKE ENTERS R
ZOOM IN TO TIGHT
2-SHOT ON JENNA'S
TURN
(BLAKE MOVES BACK
TO THE PROJECTILE
WHERE JENNA IS
EXAMINING THE HULL.

- 54 -

THERE IS FADED
PAINTED LETTERING
THAT JENNA IS TRYING
TO DECIPHER)

BLAKE: Anything?

JENNA: Most of it's scraped away.

BLAKE: From the condition of this
hull, it must have been in space
for a long time.

JENNA: Where do you think it
came from?

(BLAKE SHRUGS)

BLAKE: Might be more interesting
to know where it was going and why ...
Maybe Avon's got some ideas. /

71) 2 A

LONG 2-SHOT
BLAKE/JENNA
PAN R WITH BLAKE
TOWARDS HATCH

(BLAKE STARTS TO
ENTER THE PROJECTILE)

RECORDING BREAK

Note: RECORD TELECINE SEQUENCES
AS CONVENIENT FROM HERE ONWARDS

6 TO POS A
3 TO POS D
2 TO POS B
5 TO POS B

/ ON TO SCENE 23 - / - 54 -
Page - 70 -

/1A, 4A, 3A/

17. INT. PROJECTILE. NIGHT.

- 32) 3 A
CMS VILA TESTING FUSELAGE (THE COVERS OF THE
TILT DOWN TO CMS AVON CONTAINERS ARE
AT CONTROLS OPEN.
- 33) 1 A / AVON AND VILA ARE
MS BLAKE AS HE ENTERS - CHECKING OVER
PAN R WITH HIM TO THE INTERIOR AS
3-SHOT BLAKE/VILA/AVON BLAKE ENTERS)

BLAKE: What do you think?

- 34) 4 A
TIGHT LOW DEEP
2-SHOT AVON/VILA
- AVON: The ship's pretty old,
or from a technologically backward
culture./ Sub light drive so
obviously her destination was
outside the star system in which
she was launched.

VILA: Obviously. Why?

AVON: They'd only put the crew
into suspended animation if the
journey would take longer than the
natural lifespan of a man. The
cryo system would halt aging and
decay.

- 35) 3 A
MCU BLAKE
- Those two ~~rather~~, could be hundreds
of years old. /

36) 1 A

3-SHOT BLAKE/VILA/
AVON (A/B)

AVON: No. But they weren't planning to come back. All the instruments are for landing. There's nothing for take off.

37) 3 A

MCU AVON

ZOOM OUT AS HE
STANDS TO 2-SHOT
AVON/VILA

AVON: No sign of weapons. In fact there's not much equipment at all. Either they were going to a civilised destination where they expected a friendly reception. Or we're missing the point completely.

38) 1 A

3-SHOT BLAKE/VILA/
AVON (A/B)

HOLD AVON TO DEEP
2-SHOT BLAKE/AVON

VILA: It all sounds a bit single-minded to me. /

AVON: I've cut in the re-animation circuit ... It'll take a while but these **two** will come out of it. Then they can tell us what they're all about ...

BLAKE: Can we speed it up?

AVON: It's all programmed ...
Interfere with it and you might kill
them.

- 39) 3 A BLAKE: Alright. No point in waiting around. / We'll take a look at them in a couple of hours.
CMS BLAKE
HOLD SHOT FOR
CMS VILA (BLAKE GESTURES TO VILA)
- 40) 1 A AVON: There is something we could do. / Take out the programme and auto-nav unit. We could link it to our own computers and get a reading on the planet of origin, the course, the destination.../
CU AVON
- 41) 4 A BLAKE: It's worth a try.
LOW TIGHT 3-SHOT
BLAKE/VILA/AVON
CRAB R WITH AVON
TO CONTROL PANEL
AVON: Right.
- 42) 1 A / (AVON MOVES UP PAST THE CONTAINERS TO THE CONTROL AREA. HE CHECKS AROUND FOR A MOMENT, THEN STARTS TO OPERATE SCREWS THAT ALLOW HIM TO LIFT OFF A PANEL. BEHIND THE PANEL A MAZE OF WIRING AND A SMALL BLACK BOX.
CS SCREWING
ZOOM OUT TO O/SHOULDER AVON
DEPRESS & PULL FOCUS TO f/g COFFIN
MORRO'S HAND STARTS TO FLEX
WE WATCH AS HE BECOMES TOTALLY ABSORBED IN HIS WORK.
ANGLE AWAY BEHIND HIM TO ONE OF THE CONTAINERS. WE SEE THE 'BODY' INSIDE. AVON IS UNAWARE THAT THE HAND IS BEGINNING TO FLEX SLIGHTLY.)

RECORDING BREAK

Visual Effects - RE-DRESS OLD MAN'S COFFIN

TELECINE 10:

Ext. Liberator in Space.
Night.

MODEL SHOT.

Liberator speeding away
from CAMERA until it is
lost amongst the stars.

END TELECINE 10.

/4K, 3B, 5F/

20. INT. FLIGHT DECK LIBERATOR. NIGHT.

284) 3 B

CS BLACK BOX IN DOME
ZOOM OUT TO INC.
AVON f/g L
BLAKE ENTERS FROM L

(THE BLACK BOX
IS ON A PEDESTAL
AND COVERED WITH
A CLEAR PERSPEX
DOME. INSIDE THE
DOME OF THE BOX
IS BATHED IN LIGHT.

PAN L WITH BLAKE TO
DEEP 3-SHOT
VILA/JENNA/BLAKE

AVON IS AT A CONSOLE.
HE TOUCHES SOME
CONTROLS.

THE LIGHT IN THE
DOME CHANGES.

BLAKE JOINS AVON.

THE REST OF THE
CREW IS ON THE
FLIGHT DECK)

BLAKE: Are you getting anywhere
with that?

AVON: The de-coders are still
working out the notational system.
It's taking longer than I expected.

BLAKE: Has anybody been down to
look at our guests?

JENNA: Vila went down a little
while ago.

(4 NEXT)

BLAKE: And?

VILA: Thawing nicely... Couple of hours and we should be able to talk to them. /

285) 4 K
CS ZEN'S FACE

ZEN: Liberator is now in stationary orbit one thousand spacial / from the surface of the planet Saurian Major.

286) 5 F
CMS BLAKE

BLAKE: Then it's time that we went. / Vila?
I shall need you down there with me.

287) 3 B
A/B

VILA: Oh. (NERVOUS REACTION)
Right.

BLAKE: Get your bag of tricks.

288) 5 F
WIDE 3-SHOT
JENNA/AVON/BLAKE

VILA: Oh. /

BLAKE: Avon?

AVON: Isn't he enough?

BLAKE: (PATIENTLY) Their detectors are concentrated on neutral space. We came from Federation territory so they haven't spotted us yet. / But they will, sooner or later. I can do what has to be done faster with your help. /

289) 4 K
MCU BLAKE

290) 5 F
MCU AVON

AVON: (UNGRACIOUSLY)
No doubt.

BLAKE: Jenna will teleport us down.

RECORDING BREAK

1 TO POS F
4 TO POS L
3 TO POS L

/ON TO SCENE 22 - Page 68/

/4G, 3K, 2F/

21. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

182) 3 K

CS BRACELETS INTO
TOOL KIT -
ZOOM OUT & PAN R
TO 3-SHOT BLAKE/AVON/
JENNA

(VILA AND AVON ARE ALREADY
CLIPPING ON THEIR TELEPORT
BRACELETS AS BLAKE ENTERS
WITH JENNA AND GAN.

BLAKE CLIPS ON HIS TELEPORT
BRACELET AND SLIPS A NUMBER
OF SPARES INTO HIS POCKET.

JENNA TAKES HER POSITION
AT THE TELEPORT CONTROL DESK)

BLAKE: Put Zen on constant scan.....
I want to know immediately if those
Federation pursuit ships move into
this system.

183) 4 G

MS BLAKE
ZOOM OUT WITH HIM
TO 3-SHOT GAN/
BLAKE/VILA

JENNA: Of course. /

BLAKE: Gan, you help Jenna
keep an eye on the aliens.
And don't forget - one of you
must be standing by at all
times. We may need to get off
Saurian quickly.

184) 2 F

LOW 3-SHOT
BLAKE/AVON/JENNA

GAN: Don't worry. /

JENNA: How long are you
staying down?

BLAKE: Depends on what we find...
A Saurian day is about thirty-six
hours. That should be all the
time we need.../

185) 4 G

2-SHOT AVON/BLAKE

(BLAKE LOOKS AT HIS
COMPANIONS)

186) 3 K

Ready?/

DEEP 2-SHOT
GAN/JENNA

(THEY NOD. BLAKE LEADS
THE WAY INTO THE TELEPORT AREA)/

187) 4 G

3-SHOT AVON/VILA/
BLAKE

Right. But us down. /

/Q LIGHTING/
EFFECT/

188) 3 K

CS CONTROLS

- 65 -

188X) 5A* - 3-SHOT AVON/VILA/
BLAKE AT CSO SCREEN

(JENNA OPERATES THE
CONTROLS AND THE
THREE MEN
DEMATERIALISE)

/INLAY
/ 2F - LOW W/A TELEPORT b/g/

RECORDING BREAK

4 TO POS J
3 TO POS J
2 TO POS D

NOTE: Shot 188X) - 5A* + Cam. 2 - after Scene 62

TELECINE 11:

Ext. Boulders and Bushes.
Day.

The area in which BLAKE and his COMPANIONS land is rocky and overgrown with strange red vegetation.

The THREE MEN materialise and look about them, getting their bearings. VILA views the place with a certain amount of misgiving. He puts out his hand to touch a plant frond.

He withdraws his hand sharply with an exclamation of disgust.

AVON: Did it sting you?

VILA: It's warm..... clammy.....
bit like flesh.

BLAKE: You have to be careful with the plant life here. A lot of it is carnivorous. And some species have an intelligence rating.

VILA: Well that's a comfort. I should hate to be eaten by something stupid.

BLAKE takes a small, flat map plate from his pocket. He touches two small buttons, waits, then indicates positions to the other two.

BLAKE: There's the communications complex. This is where we are.

VILA: Looks like a long trek.

AVON: And how do you intend to make contact with the rebels?

BLAKE: If they're any good they should contact us.... We won't make any secret of our presence. We'll set up camp and wait.

VILA: And if the security forces get to us first?

AVON: They won't parol this far from the complex.

BLAKE: A small fire first I think.

END TELECINE 11.

123

/1F, 4L, 3L/

22. INT. LIBERATOR'S FLIGHT DECK. NIGHT

- 291) 1 F
MLS JENNA
PAN R WITH HER & (GAN SITS PATIENT AND
DEPRESS TO DEEP MOTIONLESS IN A SEAT,
2-SHOT GAN/JENNA STARING UNSEEINGLY.
PULL FOCUS TO GAN
- 292) 4 L / JENNA WANDERS AROUND
LS JENNA TO CAMERA TO CHECKING A FEW INSTRUMENTS
TIGHT DEEP 2-SHOT AND LOOKING AT THE BLAKE
GAN/JENNA BOX FROM THE PROJECTILE.
SHE LOOKS AT A SMALL
SCREEN THEN SETTLES
NEAR GAN)
- JENNA: No sign of pursuit ships.
- GAN: They'll find us.....Sooner
or later.
- JENNA: And then we'll fight.
- 293) 1 F GAN: Yes. /
MS JENNA
PAN L & ZOOM OUT
WITH HER TO DEEP
2-SHOT GAN/JENNA
- JENNA: I keep wondering if it
wouldn't be better to opt out of all
this. Find a safe planet, hide.
- GAN: They'd find you.
- JENNA: I suppose so.
- GAN: But if you did want to leave,
Blake wouldn't try to stop you.
- 294) 3 L JENNA: (A LITTLE WISTFULLY) No.
MCU GAN I know. / What about you? Are
you going to stick with him?
- GAN: I have to. I want to stay
alive, and to do that I need people
I can rely on. /
- 295) 1 F
MCU JENNA
- 296) 3 L
A/B
- 297) 1 F I can't be on my own. /
A/B
- 298) 3 L JENNA: (PUZZLED)
A/B - HE LOOKS UP What do you mean? /
(HE DOES NOT REPLY)
- 299) 1 F Gan? /
A/B
- 300) 3 L
A/B

124

301) 1 F GAN: (VAGUELY) I killed a
 A/B security guard. They said it
 302) 3 L was murder. / But he had a
 A/B gun. I was
 303) 1 F unarmed. /
 A/B You see, he killed
my woman. /

304) 3 L JENNA: It must have been
 A/B terrible. /

305) 1 F GAN: I'm sorry. My head
 A/B aches a bit. Be all right
in a little while. /

306) 4 L /
 GAN STANDS
 TO MEDIUM
 2-SHOT GAN/JENNA (GAN BEGINS TO
 ZOOM IN TO MS GAN ROUSE HIMSELF)
 AS JENNA EXITS,
 & IN TO SCALP
 TO REVEAL
 LIMITER
 Is it time I went down to
 look at our frozen friends?

(JENNA MOTIONS HIM
 BACK)

JENNA: Relax. I'll go.

GAN: Thanks.

(SHE EXITS AND GAN
 SETTLES BACK. HE
 LEANS FORWARD AND
 MASSAGES THE TOP
 OF HIS HEAD GENTLY.
 AS THE HAIR PARTS WE
 SEE A VERY SMALL
 CIRCULAR, METAL PLATE
 IN THE TOP OF HIS SKULL)

RECORDING BREAK

Set in GUN RACK for next Scene only

 (ON TO SCENE 29 - Page 80)



/6A, 3D, 2B (in 5's loop)/

23. INT. LIBERATOR'S HOLD. NIGHT.

72)	<u>3</u>	<u>D</u>	
			LOW ANGLE DOOR
			JENNA ENTERS IN MS
			SLOW ZOOM IN TO MCU
73)	<u>6</u>	<u>A</u>	/
			(Camera on Floor)
			JENNA'S FEET ENTER L
			HOLD HER TO BULLET
74)	<u>2</u>	<u>B</u>	/
			MS JENNA AT BULLET
			ZOOM OUT WITH HER TO
			HOLD HER TO HATCH

(THERE IS A SUBTLE CHANGE
IN THE ATMOSPHERE OF THE
HOLD NOW. IT SEEMS MORE
ECHOING. MORE OMINOUS.
THE AREAS OF SHADOW SEEM
DEEPER.

AS SOON AS JENNA ENTERS
SHE BECOMES TENSE AND
ALERT. SHE MOVES
SLOWLY, LOOKING AROUND.
SHE STARES TOWARDS THE
DEEP SHADOW HALTS, AND
THEN MOVES ON TO THE
PROJECTILE)

/RUN ON TO SCENE 25 -/
/Page - 73 -/

(3 NEXT)

/1A, 4A, 3A/

24. INT. PROJECTILE. NIGHT.

- 43) 3 A
LOW W/A PROJECTILE (AS JENNA ENTERS, HER
JENNA APPEARS AT HATCH, FIRST VIEW IS OF THE
CLIMBS IN FIGURE THAT WAS COVERED
WITH ICE. AS SHE GLANCES
ZOOM INTO MS JENNA THROUGH THE GLASS COVER,
WE TAKE HER VIEWPOINT. /
- 44) 1 A
TIGHT 2-SHOT THE ICE CRYSTALS HAVE
JENNA/OLD MAN FALLEN AWAY FROM THE FACE
TO REVEAL A MAN RAVAGED
BY TIME. THE MATTED HAIR
LONG AND GREY. THE FACE
LINED AND DISTORTED.
- 45) 4 A /
MCU JENNA JENNA TURNS AWAY IN
DISGUST. / SHE PULLS THE
METAL COVER BACK OVER
THE CONTAINER.
- 46) 1 A
TIGHT 2-SHOT
JENNA/ OLD MAN (A/B) SHE LOOKS AT THE OTHER
COVER CLOSES CONTAINERS AND REGISTERS
PAN R WITH JENNA TO HEAD SURPRISE. THE METAL
OF COFFINS COVERS ON BOTH OF THEM
ARE CLOSED)

JENNA: (WHISPERS) Surely we left
them open!

ZOOM IN TO FAVOUR
BUTTONS + MORRO

(JENNA PUSHES BACK THE
COVER ON THE CENTRAL
CONTAINER. THE GLASS
PANEL OVER THE BODY
IS PARTLY MISTED,
PARTICULARLY AROUND
THE HEAD. / JENNA MAKES
AN ATTEMPT TO CLEAR THE
MIST, BUT REALISES IT
IS ON THE UNDERSIDE OF
THE GLASS.

- 47) 3 A
LOW 2-SHOT
JENNA/MORRO

(1 NEXT)

- 48) 1 A SHE CAUTIOUSLY PUSHES
A/B ASIDE THE GLASS. / THE MAN
GLASS COVER SLIDES BACK INSIDE, MORRO, IS IN HIS
EARLY THIRTIES. HE IS
NOW VERY EVIDENTLY ALIVE.
HIS BREATHING IS SLOW
AND SHALLOW. HIS EYES
ARE CLOSED. /
- 49) 3 A
MCU JENNA REACTION JENNA WATCHES HIM FOR A
MOMENT AND THEN LIFTS HIS
LIMP ARM AND CHECKS HIS
PULSE. SHE STARTS TO
SILENTLY COUNT THE BEAT. /
- 50) 1 A
A/B
ZOOM OUT AS JENNA SITS
FOR PULSE-TAKING
- 51) 4 A SUDDENLY MORRO'S FINGERS
CS MORRO'S HAND SNAP CLOSED AROUND JENNA'S
WRIST LIKE A SPRING TRAP,
HOLDING HER ARM TIGHTLY. /
- 52) 1 A
A/B FOR THE REST, MORRO REMAINS
PAN L WITH JENNA TO MOTIONLESS, HIS EYES STILL
FAVOUR ALDEN'S EMPTY COFFIN CLOSED.
- JENNA PULLS HERSELF FREE
AND MORRO'S ARM FALLS
LIFELESS AGAIN. JENNA
TAKES A MOMENT TO CALM
HERSELF.
- SHE TURNS HER ATTENTION
TO THE REMAINING CONTAINER
AND SLIDES BACK THE METAL
COVER. SHE REACTS TO WHAT
WE NOW REVEAL. THE
CONTAINER IS EMPTY. /
- 53) 3 A
MS JENNA
PAN HER L TO REAR HATCH
SHE THEN LOOKS OUT
- SHE IS NEAR THE LOCKED
INTERIOR DOOR. SHE TRIES
THE DOOR AND FINDS IT STILL
LOCKED. SHE TURNS TO
STARE OUT INTO THE HOLD
AGAIN)

/ RUN ON TO SCENE 26 - /
/ Page - 74 - /

54

/3D, 5B/25. INT. LIBERATOR'S HOLD. NIGHT.

75)	<u>3</u>	D	
		CMS JENNA THRO' HATCH	(AS THOUGH FROM JENNA'S
76)	<u>5</u>	B	VP AS SHE STARES AROUND.
		HIGH W/A HOLD	HER GLANCE PAUSES AT
		(Jenna's POV)	EVERY BANK OF SHADOW. WE
		SLOW PAN L to R	SEE NO MOVEMENT.
77)	<u>3</u>	D	REVERSE ON TO JENNA'S
		CU JENNA	TENSE NERVOUS FACE)

RECORDING BREAK

4 TO POS C
5 TO POS C

ON TO SCENE 27 -
Page - 75 -

/1A, 3A/26. INT. PROJECTILE. NIGHT.54) 3 A

MS JENNA AT HATCH
 DEPRESS & PULL FOCUS
 TO INCLUDE MORRO f/g R
 HIS HEAD TILTS FORWARD

JENNA STEPS OUT

(SHOWING JENNA STILL
 IN THE DOORWAY STARING
 OUT.

HER BACK TO THE
 CONTAINER WHICH IS
 IN DEEP FOREGROUND.

MORRO'S HEAD TILTS
 SLIGHTLY TOWARD
 JENNA AND HIS EYES
 OPEN AND STARE
 UNBLINKINGLY.

THE REST OF HIS
 BODY PERFECTLY
 MOTIONLESS.

UNAWARE OF THIS,
 JENNA BRACES HERSELF
 AND STEPS OUT INTO
 THE HOLD. /

55) 1 A

BCU MORRO

MORRO CONTINUES
 TO STARE)

RECORDING BREAK

Note for later: Suggest JENNA becomes
 dishevelled only for scenes after Scene 46

/ON TO SCENE 40 - /
/ Page - 107 - /

55

/4C, 3D, 5C, 2B/

27. INT. LIBERATOR'S HOLD. NIGHT.

78) 2 B

LOW MS JENNA
SHE COMES f/g

PAN L WITH HER

(JENNA MOVES CAUTIOUSLY
OUT TO A POINT ABOUT
HALF WAY BETWEEN THE
PROJECTILE AND THE
EXIT. SHE HALTS AND
STARES OUT TO THE
SHADOWY AREAS)

79) 3 D

W/A BULLET - PILLAR
f/g R - JENNA X's
TO L OF FRAME,
ZOOM IN TO MS JENNA
AS SHE COMES CAMERA

SHE LOOKS R,
ADJUSTER IN FROM L

JENNA: I know you're here ...
We won't harm you.../
There's no need to hide.

(HER VOICE ECHOES BACK
AT HER. SHE WAITS
FOR A MOMENT AND
THEN CONTINUES)

We want to help you ... Do you
understand what I'm saying ...?

(WE ARE ON A MID
SHOT OF JENNA.

QUITE ALARMINGLY
SHE IS STRUCK ON
THE BACK OF THE
RIGHT ARM, BY A
HEAVY THROWN TOOL.
IT CLATTERS TO
THE METAL FLOOR. /

80) 4 C

MCU JENNA AS
SHE LOOKS ROUND

(5 NEXT)

- 81) 5 C
 MLS JENNA
 PAN HER R TO
 SMASHED COMMUNICATOR
- GASPING WITH PAIN
 AND GRIPPING HER
 ARM JENNA SWINGS
 AROUND TO STARE
 IN THE DIRECTION
 FROM WHICH THE
 ADJUSTER MUST HAVE
 COME. / NOTHING
 MOVES IN THE
 DARKNESS.
- KEEPING HER EYES
 FIRMLY ON THE
 AREA SHE EDGES
 ACROSS TO THE
 WALL COMMUNICATOR.
- 82) 3 D
 MS JENNA, PILLAR IN b/g
 TRACK BACK & PAN HER
 L TO DOOR
- STILL STARING WARILY
 OUT INTO THE HOLD,
 SHE REACHES, WITHOUT
 LOOKING AT IT,
 FOR THE CALL BUTTON
 ON THE COMMUNICATOR.
 SHE TOUCHES THE
 COMMUNICATOR AND THEN
 GLANCES SHARPLY AT
 IT. IT HAS BEEN
 SMASHED. /
- 83) 4 C
 JENNA AT DOOR L f/g
 ALDEN APPEARS UP R
 AS JENNA OPENS DOOR
 ACROSS FRAME
- VERY FRIGHTENED NOW,
 JENNA STARTS TO EDGE
 TO THE EXIT. AT
 ALL TIMES SHE KEEPS
 HER EYES FIXED ON
 THE POINT FROM WHICH
 THE ADJUSTER WAS
 THROWN. /
- 84) 3 D
 W/A DOOR AREA AS JENNA
 SLAMS DOOR
- SHE HAS ALMOST REACHED
 THE EXIT, WHEN SHE
 HEARS A SOUND BEHIND
 HER. SHE SPINS IN
 TIME TO SEE ALDEN
 ROUNDED FROM THE
 SHADOWS AND RUNNING
 TOWARDS HER. /

JENNA THROWS HERSELF
THROUGH THE DOOR
DESPERATELY PULLING
IT SHUT AFTER HER.

ALDEN REACHES THE
DOOR AND GETS HIS
FINGERS AROUND THE
EDGE BEFORE IT IS
FULLY CLOSED.

HE TRIES TO HEAVE IT
OPEN)

RECORDING BREAK

Set in Door Chocks

4 TO POS D
3 TO POS E
5 TO POS D

/ON TO SCENE 28 -/
Page - 78 -

/4D, 3E/

28. INT. DOORSET. NIGHT.

85) 3 E

2-SHOT ALDEN'S HAND/
JENNA AS JENNA DARTS IN

(JENNA DESPERATELY
TRYING TO CLOSE
THE DOOR.

ZOOM IN TO TIGHTEN
SHOT AS ALDEN GROPE

WE CAN SEE ALDEN'S
FINGERS AROUND THE
EDGE.

HAMPERED BY HER
INJURED ARM, JENNA
IS STRUGGLING TO
HOLD IT.

THE DOOR INCHES OPEN.

86) 4 D

MCU JENNA AS HE IS
GRABBED - SHE BITES
WRIST

HAVING GAINED THIS
ADVANTAGE, ALDEN
RELEASES ONE HAND
AND PUSHES HIS ARM
THROUGH THE GAP,
GROPING TO GET A
HOLD ON JENNA.

87) 3 E

A/B
JENNA SLAMS DOOR

WITH NO OTHER DEFENCE,
SHE SINKS HER TEETH
INTO THE WRIST.

THERE IS A GASP
OF PAIN AND THE
ARM IS WITHDRAWN
USING ALL HER STRENGTH,
JENNA PULLS THE DOOR
HARD AGAINST ALDEN'S
ONE-HANDED HOLD.

/5D/

28A. INT. LIBERATOR'S HOLD. NIGHT

88) 5 D

LOW CMS ALDEN &
HIS REACTION

THE FINGERS ARE BANGED
AGAINST THE FRAME AND
QUICKLY RELEASED.

/RUN ON/

N.B. LOSE DOOR CHOCKS
(3 NEXT)

/4D, 3E/

28B. INT. DOORSET. NIGHT

89) 3 E
A/B
ALDEN WITHDRAWS ARM - JENNA PULLS
SECOND DOOR SLAM THE DOOR FULLY
90) 4 D / SHUT AND WINDS
MCU JENNA - RELIEF THE LOCKING WHEEL.
SHE TURNS TO
91) 3 E / SHE GIVES HERSELF
A MOMENT TO GET
REAR MS JENNA, LOCKS HER BREATH AND
DOOR THEN STAGGERS AWAY)

PAN HER L AWAY UP
CORRIDOR

RECORDING BREAK

5 TO POS E
3 TO POS D

/ON TO SCENE 32 -/
Page - 98 -/

(125)

/1G, 1F, 4L, 3L/

29. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

307) 4 L

W/A FAV. ENTRANCE
COMMUNICATIONS CHAIR
f/g L

(JENNA STAGGERS
IN)

JENNA: Gan ... One of them ...

308) 3 L

CMS JENNA

(SHE CUTS SHORT
AND STARES AROUND. /

TO HER HORROR
THE FLIGHT DECK
IS EMPTY)

Gan! Gan!

309) 1 G

GAN ENTERS f/g L
LONG 2-SHOT
GAN/JENNA

(AN INNER DOOR
OPENS AND GAN
APPEARS AT THE
RUN.

HE CROSSES
SWIFTLY TO JENNA.

ALL CONCERN)

310) 3 L

MLS JENNA

PAN L WITH HER
TO 2-SHOT GAN/
JENNA FAV. GAN

GAN: What is it? What's happened? /

JENNA: One of them attacked me ...
I tried talking to him ... But I
couldn't make him understand ... He
came after me ...

(GAN COMFORTS
HER)

(4 NEXT)

311) 4 L GAN: Alright now calm down ... You're safe. /
MEDIUM 2-SHOT
GAN/JENNA FAV. JENNA JENNA: But he's still there!
(JENNA CALMS HERSELF)

ZOOM IN AS GAN
CROSSES f/g to
TIGHT 2-SHOT
FAV. JENNA GAN:
Where is he ?

JENNA: Still in the hold ... I've
locked the door ... he was hiding,
he threw an adjuster
practically broke my arm ..

GAN: Let's take a look at it ...

(GAN HELPS JENNA
PULL HER JACKET
OVER HER INJURED
ARM, DURING THE
FOLLOWING WE
SEE A VERY ANGRY
LOOKING BRUISE)

PAN R WITH GAN
TO GUN RACK JENNA: I tried to call you but he'd
smashed the communicator. Then he
rushed me ...

GAN: He was probably frightened.

JENNA: He didn't look frightened.
Just murderous.

(GAN CROSSES TO
A LOCKER AND LIFTS
OUT WHAT IS IN
EFFECT A SPACE AGE
FIRST AID KIT)
312) 3 L /
CS FIRST AID KIT
TILT UP TO CMS GAN

(4 NEXT)

(127)

313) 4 L GAN: He's been dead for centuries . /
 TIGHT DEEP 2-SHOT Then waking up in a strange
 JENNA/GAN FAV. GAN place with no idea of what's happened
 or why...

/HEAD TURN FOR EDIT/

---RECORDING BREAK-----

314) 3 L JENNA: Could be confused, I suppose. /
 TIGHT DEEP 2-SHOT And we don't know what mental damage
 JENNA/GAN FAV. might be done by long term cryogenic
 JENNA'S BRUISE suspension.

(GAN GIVES HIS
 ATTENTION TO
 JENNA'S UPPER
 ARM. TAKING
 A PIECE OF
 EQUIPMENT FROM
 THE BOX, A PAD
 WITH SOME CONTROLS,
 HE PRESSES IT
 AGAINST THE BRUISED
 AREA ON HER ARM.

SWITCHED ON, THE
 PAD GIVES OFF A
 SOUND, WHEN GAN
 REMOVES IT A FEW
 MOMENTS LATER, NO
 TRACE OF THE BRUISE
 REMAINS)

315) 4 L Thanks ... /
 MCU GAN

ZOOM OUT AS HE
 GOES TO DEEP
 2-SHOT JENNA/GAN -
 THEY SCISSORS

(GAN STRAPS ON
 HIS BELT AND GUN)

GAN: You stay here. I'll go down
 and see if I can sort him out.

(GAN STARTS
 FOR THE DOOR)

(3 NEXT)

128

316) 3 L JENNA: Gan! / Be careful.

DEEP 2-SHOT
GAN/JENNA FAV. GAN

PAN L WITH JENNA
AS SHE CROSSES f/g

(GAN NODS AND
EXITS.

317) 1 F

W/A FAV. JENNA -
SHE CROSSES L TO
ANSWER BLEEP

JENNA BECOMES
MORE RELAXED. /

HER ATTENTION IS
TAKEN BY A BLEEP
FROM THE DESK.

SHE PRESSES A
BUTTON)

Jenna.

318) 4 L

MS JENNA

BLAKE: (VO) Blake. We haven't made
contact with the rebels yet. We're
moving. Reference three, three, four,
zero. / I'll call in again when we get
there.

SLOW ZOOM IN TO MCU

JENNA: Right.

BLAKE: (VO) Anything happening with
the crew of the projectile?

JENNA: One of them ..

(DECIDES NOT
TO BOTHER HIM)

They're recovering. Everything is
under control.

RECORDING BREAK

1 TO POS E
4 TO POS M
2 TO POS G

- 83 -

(ON TO SCENE 30 - Page 95)

TELECINE 12.Ext. Boulders and
Bushes. Day.

BLAKE stands near
a small smoking
camp-fire.

His wrist com-
municator at his
mouth.

BLAKE: Good ... I'll check with you
later.

BLAKE breaks contact,
then takes a small
transceiver from his
utility belt.

BLAKE: Blake. Either of you found
anything?

AVON: (VO) Not a thing ...

VILA: ((VO) Several ~~plants~~ with
designs on my body. Apart from that
there's nothing here.

BLAKE: Alright. Come back up. We'll
try a new location. Out.

BLAKE puts the
transceiver back in
his belt and moves
to the fire.

BLAKE begins to scoop sand on to the flame to smother it.

WE ARE close on BLAKE as he senses something behind him.

He stops then continues as though he suspects nothing. Apparently casually he shifts his position until he is turned to face the sound that alerted him.

Still in his crouching position he stares at the bushes at the edge of the clearing.

WE SEE a branch tremble with unnatural movement.

His eyes fixed on the position, BLAKE stands, his hand reaching for his gun.

From directly behind BLAKE, an arm swings in and chops down on the back of his neck.

BLAKE starts to go down, turning as he does. A booted foot swings in and kicks him backward on to the fire.

Dazed, BLAKE rolls clear of the fire and tries to reach for his gun.

The booted foot plants firmly on to his wrist, and the muzzle of a large, old fashioned machine gun points down into his face.

BLAKE stares up at his attacker, and from his VP WE GET our first view of CALLY.

CALLY is strikingly beautiful, tall slim and athletic. Born on the planet Auron.

CALLY is a telepath. With another of her race or one practiced in telepathy, she can hold mental two way conversations. With non-telepaths. She can only transmit her thoughts.

This she can do to one or more persons at a time. When she does transmit, WE HEAR her in VOICE OVER.

She is also capable of normal speech.

CALLY wears a striking combat outfit. Her telepathic speech confuses Blake as he 'hears' Cally's voice.

CALLY: (VO) Who are you?

BLAKE looks around
for the source of
the voice.

CALLY: (VO) Answer my question.

BLAKE: Was it you that spoke?

CALLY: (VO) I ask for the last time.
Who are you?

BLAKE shifts to
get to his feet.

As he does:

BLAKE: Do you mind if I get up...?

CALLY boots him
in the chest and
sends him into
a sitting position
before he can rise.

CALLY: (VO) Move again and I'll blow
your head off ... Now ... what are
you doing here?

BLAKE seems to
submit.

BLAKE: My name is Blake. I'm
trying to make contact with a
resistance group.

CALLY: (VO) How did you get here?

BLAKE turns to
point off.

CALLY is taken
enough off guard
to follow his
direction.

BLAKE wraps his
feet around her
ankle and throws
her off balance.

In the same
movement he
grabs the muzzle
of her gun and
shoves the butt
hard into her
stomach.

CALLY topples
to the ground.

BLAKE is very
fast to get
her gun from her.

She burns with
anger.

BLAKE covers her.

She almost spits
the words at
him:

CALLY: May you die alone and silent!

BLAKE: You can talk then. (cont ...)

CALLY glowers at him.

BLAKE: (cont) You may be telepathic but you certainly can't read minds. Or you'd never have fallen for that would you?

CALLY: I'll tell you nothing!

BLAKE: I'm not with the Federation Security Force ...

CALLY: I do not need to read minds to know you lie.

BLAKE: I came here with two of my crew a few hours ago ...

CALLY: I keep a check on the landing area ... Nothing has come in or gone out.

BLAKE: I'm hardly likely to use the landing area. Am I?

CALLY does not reply.

BLAKE: You're with the resistance fighters. I need to contact them.

CALLY remains obdurate.

CALLY: Resistance fighters? Your words are meaningless to me.

BLAKE: We came here to destroy the Communications Centre. Your people have information that would be invaluable to us.

CALLY: (SARCASTICALLY) It is clear that you seek information.

BLAKE appears
fed up with
the questioning.

BLAKE: I'll make contact some other way.

He tosses
her gun down
to her with
disdain.

BLAKE: Take it and get out of here. We'll manage without you ...

BLAKE pointedly
turns his back
on CALLY and starts
to pick up equipment.

CALLY begins to
doubt her opinion
of Blake. Still
wary, and pointing
her gun at him
she scrambles to
her feet. She
takes a few paces
as though to leave
then hesitates and
turns back.

CALLY: Can you prove what you say?

BLAKE: (DISMISSIVELY) If I can get inside that centre I'll prove it with the biggest explosion you've ever seen.

CALLY: (CAUTIOUSLY) I might be able to help you. Perhaps.

BLAKE: Well make up your mind. I've no more time to play games.

CALLY: (COOL AND CAUTIOUS) What is it you want to know?

BLAKE: Let's start with who you are?

CALLY: Cally. I am called Cally.

With surprising swiftness CALLY swings around and drops to one knee, her gun pointing at the bushes near the edge of the clearing.

BLAKE is taken by surprise.

CALLY: Out!

The bushes part and VILA appears. His hand in obvious view to show he holds no weapon. He grins at CALLY.

VILA: No need for belligerence pretty lady. I'm harmless. Quick isn't she?

CALLY: Is he with you?

BLAKE: Yes.

AVON: And he's useless as he said.

They all turn to another point at the edge of the clearing to see AVON standing with his gun ready to fire.

AVON: I've had a gun on you the whole time. You were dead as soon as you broke cover.

CALLY is not pleased.

AVON lowers his gun and moves in to join the group.

VILA: Harmless was the word I used.

AVON: You couldn't even get that right. (TO CALLY) How do you come to be telepathic?

CALLY: I am from the planet Auron. I was sent by my people to aid the freedom fighters of this planet. (PROUDLY) My people are the Auronar.

AVON: And they're telepathic.

CALLY: And quick. I would not have died alone.

VILA: Why can't you read our minds?

CALLY: Because you are not telepathic?

VILA: But I could read yours?

CALLY: You could receive my thought. If I wished you to.

BLAKE: Cally how do we contact the resistance force?

CALLY: There is no resistance force. They are all dead...

BLAKE: All of them?

CALLY: We were getting stronger. The security forces kept hunting us but we knew the hills and jungles too well. Six cycles ago we successfully attacked the main generating plant. For the first time they saw us as a threat.

AVON: What happened?

CALLY: They released poison from the sky...All our people died. Except me. Perhaps because I am alien to this planet.

BLAKE: You've been working alone ever since?

CALLY: (BITTERLY) My work was in communications. (SHE SMILES COLDLY) But there will be companions for my death. I plan to raid the complex. To destroy until I am destroyed.

BLAKE: Well our aims are the same. But I wasn't planning a suicide mission.

VILA: I should hope not.

CALLY: You fear death?

VILA: I plan to live forever. Or die trying.

BLAKE: If you can get us inside the complex we'll provide all the destruction you want and still get out safely.

AVON: Or die trying..

CALLY considers for a moment: Then she telepaths to BLAKE:

CALLY: (V.O) I will guide you.

She turns and starts across the clearing. BLAKE grins at his companions.

BLAKE: She said yes.

They are taken by surprise as they scoop up their equipment and make to follow CALLY.

END TELECINE 12:

129

/1E, 4M, 2G, 3L (in 2's loop)/

30. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

319) 2 G

JENNA'S FEET
ENTER R TO LONG
2-SHOT JENNA/ZEN

(JENNA PACES NERVOUSLY
WAITING FOR A REPORT
FROM GAN.

SHE CROSSES TO WHERE
THE "BLACK BOX"
FROM THE PROJECTILE
IS BEING EXAMINED.

SHE TURNS TO ZEN)

JENNA: Have the computers decoded
the projectile's log yet?

320) 3 L

MCU JENNA

ZEN: The basic concepts are alien
and data retrieval primitive. /However,
The electronic notation has now been
deciphered and the translator units
are converting. A full translation
will be available shortly. /

321) 4 M

MLS JENNA

SHE COMES FORWARD
TO MS R f/g, ZEN
UP L

(JENNA NODS AND TURNS
AWAY HER NERVOUSNESS
GROWING.

THE LIGHTING IN THE
SHIP SUDDENLY DIMS,
THEN RECOVERS AGAIN.
THE SAME PROCESS
IS REPEATED, SLIGHTLY
LONGER THIS TIME)

Q LIGHTS
DOWN & UP

322) 1 E

LS JENNA

Auto maintenance reports major
energy drain on primary power
system. Locators indicate loss
occurring from link unit in
inner hold five.

JENNA: I'll check it.

ZOOM IN TO
MS JENNA FOR
TURN AT EXIT

LET HER OUT L

(JENNA STARTS FOR
THE DOOR TO THE
TELEPORT. THE
LIGHTS DIM AGAIN.
SHE IS BECOMING
MORE AND MORE
FRIGHTENED AT
BEING ALONE.
WALKING THROUGH
THE SHIP IS LIKE
GOING THROUGH
A HAUNTED HOUSE.

Q LIGHTS
DOWN & UP

RECORDING BREAK

2 TO POS H

(ON TO SCENE 49 - Page 125)

/4J/

31. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

189) 4 J

W/A TELEPORT
ENTRANCE FROM
R OF SET -
CRAB L & BACK TO
MS JENNA AT
R f/g WALL

(JENNA PEERS IN
THROUGH THE DOOR.
WE SEE THE EMPTY
ROOM FROM HER
VP. THE LIGHTS
DIM AGAIN, MAKING
THE PLACE LOOK
MENACING AND
SINISTER.

/Q LIGHTS/

JENNA ENTERS
AND LOOKS AROUND.
SHE CROSSES TO
A DOOR THAT OPENS
ON TO A CORRIDOR)

RUN ON TO SCENE 33 -
Page 99/

(3 NEXT)

/5E/32. INT. CORRIDOR. LIBERATOR. NIGHT.

92) 5 E

(Jenna's POV)
EMPTY CORRIDORS
NEAR WALL L f/g

(FROM JENNA'S VP.
THE EMPTY CORRIDOR)

/RUN ON TO SCENE 34 -/
Page 100/

(4 NEXT)

- 99 -

/3J/

33. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

190) 3 J

CU JENNA -
HOLD HER TO
O/SHOULDER MS AT
TELEPORT DESK

(JENNA MOVES BACK
ACROSS THE SECTION.
WITH EVERY PASSING
MOMENT, HER
NERVOUSNESS GROWS.

SHE FINALLY BECOMES
DECISIVE. MOVES
TO A COMMUNICATOR
PANEL)

JENNA: Gan ... Are you alright?

/RUN ON (including dialogue)/
TO SCENE 36 - Page 102/

JENNA: (VOICE) Gan... Respond.
Report your location.

JENNA: (VOICE) Report your location.

(4 NEXT)

- 99 -

- 100 -

/4D/

34. INT. CORRIDOR. LIBERATOR. NIGHT.

93) 4 D

WA CORRIDOR
COMMUNICATOR BOLD
R f/G

(FAVOURING A
COMMUNICATOR
ON THE WALL
OF AN EMPTY
CORRIDOR. WE
HEAR JENNA'S
VOICE)

/DISTORT: SYPHER/

JENNA: (VOICE) Gan ...Respond
please. Report your location.

/RUN ON TO SCENE 35 -/
/ Page - 101 - /

- 101 -

/3D (in 5's loop)/

35. INT. LIBERATOR'S HOLD. NIGHT.

94) 3 D

SMASHED COMMUNICATOR
ON WALL R OF FRAME,
BULLET TAIL IN b/g

(NO ONE TO BE
SEEN IN THE
HOLD. THE
PLACE SEEMS
ECHOING AND
EMPTY. VERY
OMINOUS.

/BREAK-UP: SYPHER/

FAVOURING THE SMASHED
COMMUNICATOR)

(GARBLED RUBBISH)

JENNA: / Report your
location.

/RUN ON TO SCENE 37 - /
/ Page - 103- /

(5 NEXT)

- 101 -

36. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

191) 4 G

LOW MS JENNA

(JENNA IS NEARING
PANIC:)

ZOOM IN TO MCU

JENNA: Gan? ...Where are you?!

192) 2 D

(~~THERE~~ IS NO
RESPONSE. /

W/A TELEPORT SECTION

JENNA WAITS FOR
A FEW MOMENTS
UNCERTAIN WHAT
TO DO.

JENNA DRAWS GUN &
EXITS R

THEN SHE MAKES
UP HER MIND.
SHE CHECKS
HER GUN. SHE
GOES TO THE
DOOR, BRACES
HERSELF AND
THEN STEPS
THROUGH)

/STRIKE F/G CORRIDOR PIECE/

RECORDING BREAK

/ON TO SCENE 48 -/
/Page 124/

OR

If Scene 46 - Page 118 was not
recorded on Thursday - RECORD IT HERE

/4E, 3F, 5E/

37. INT. CORRIDOR. LIBERATOR. NIGHT.

95) 5 E

JENNA ENTERS TIGHT
L TO CAMERA, X's f/g,
GUN DRAWN, DISAPPEARS
AROUND CORNER R -
HOLD HER R

(TENSE AND NERVOUS
JENNA STARTS
SLOWLY ALONG THE
CORRIDOR. WE
FAVOUR A DOOR
AHEAD OF JENNA.
IT IS FRACTIONALLY
OPEN.

96) 3

/RUN ON/

MLS JENNA, TIGHT ALONG
L WALL - SHE MOVES
TO CAMERA

AS JENNA APPROACHES
IT CLOSES SILENTLY.
SHE PASSES BY,
UNAWARE. /

97) 4 E

LS JENNA, CROSSES TO
R OF FRAME - AS SHE
LEAVES R, ESTABLISH
MORRO'S SHADOW ON
BACK WALL

WHEN SHE HAS
PASSED THE DOOR
IT OPENS AGAIN.
BUT REVEALS
NOBODY.

JENNA MOVES ON
OUT OF SIGHT)

/RUN ON TO SCENE 38 -/

Page - 104 -/

/4F/

38. INT. DOOR SET. NIGHT.

98) 4 F

CS LOCKED DOOR	(WE HEAR JENNA'S
PAN L TO FIND JENNA	FOOTSTEPS
WHEN WE HEAR FOOTSTEPS	APPROACHING.
CRAB L ON HER ARRIVAL	THE DOOR INTO
TO OPERATE DOOR LOCK	THE HOLD IS
	CLOSED.
TRACK IN FOR	JENNA MOVES INTO
OPERATION -	SIGHT AND TRIES
SHE ENTERS HOLD	THE DOOR. SHE
	FINDS IT STILL
	LOCKED. SHE
	LISTENS AT THE
	DOOR AND HEARING
	NOTHING STARTS
	TO UNLOCK IT.
	SHE PUSHES IT
	OPEN SLOWLY AND
	CAREFULLY)

RECORDING BREAK

3 TO POS G
6 TO POS B
2 TO POS C
5 TO POS B
1 TO POS D

/ON TO SCENE 39 -
Page - 105 -

- 105 -

3G, 6B, 2C (in 5's loop), 5B,
/ 1D - Spark Generator /

39. INT. LIBERATOR'S HOLD. NIGHT.

99) 6 B

LOW CMS JENNA
AS SHE ENTERS

(JENNA PEERS IN
FROM THE DOORWAY.
HER VOICE LITTLE
MORE THAN A
WHISPER)

100) 3 G

JENNA: Gan? /

HIGH W/A PROJECTILE

JENNA CROSSES FRAME,
PIROUETTES, STUMBLES

(JENNA ENTERS,
ALERT FOR ANY
SOUND AND
LOOKING GUARDEDLY
IN ALL DIRECTION.

THE DARK SHADOWS
THAT FILL THE
LIMITS OF THE
HOLD ARE HEAVY
WITH MENACE. /

101) 2 C

CS SNAKING CABLE
JENNA SQUATS R OF FRAME
ZOOM IN TOWARDS
POWER BOX UP LEFT

CIRCLING SHE
MAKES HER WAY
TOWARD THE
PROJECTILE.
THE DOOR BY
WHICH SHE HAS
ENTERED IS
LEFT WIDE OPEN.

JENNA'S FOOT
CATCHES AGAINST
A JUMBLE OF
CABLES. SHE
EXAMINES THEM
AND FINDS THAT
THEY LEAD FROM
A SMALL OPEN
PANEL ON THE
SIDE OF THE
PROJECTILE ACROSS
TO A LARGE LINK
UNIT ON THE WALL
OF THE HOLD:

102) 3 G

DETAIL POWER BOX

/S/I
/ 1 D - SPARK GENERATOR /

(2 NEXT)

- 105 -

103) 2 C

A/B

PAN R WITH JENNA'S
FEET TO LS AT
PROJECTILE

THE POWER LINK
UNIT IS IN EFFECT
A JUNCTION BOX.

THE CABLES
LEADING FROM THE
PROJECTILE HAVE
A BAYONET CONNECTOR
WHICH HAS BEEN
THRUST INTO THIS
TUBE. THE CRUDE
CONNECTION SPARKS
AND CRACKLES WITH
POWER. /

104) 5 B

W/A FAV. JENNA

HOLD HER R TO HATCH

JENNA FOLLOWS
THE CABLES ACROSS
TO THE PROJECTILE
NEAR THE PROJECTILES
DOOR SHE REACTS TO
THE SIGHT OF
FOOTPRINTS LEADING
FROM THE POOL. THEY
FADE AND DRY AFTER
A FEW PACES.

JENNA LOOKS CAREFULLY
INTO THE PROJECTILE
AND SOFTLY CALLS
GAN'S NAME. SHE
MOVES WARILY INSIDE)

/ RUN ON TO SCENE 41 - /
Page - 108 - /

/4A, 3A/

40. INT. PROJECTILE. NIGHT

56) 4 A

LOW W/A FAR HATCH
AS JENNA PEEPS IN

SWIFT PAN R TO
REVEAL TWO
EMPTY COFFINS

(JENNA GLANCES
FIRST AT THE
EMPTY CONTAINER)

JENNA: Gan!

(AND THEN REACTS
AS SHE SEES THE
OTHER CONTAINER
IS ALSO EMPTY. /

57) 3 A

MCU JENNA

HER HEAD WHIPS ROUND

SHE HAS NO MORE
THAN A MOMENT TO
REALISE THAT
BOTH MEN ARE
NOW OUT, BEFORE
SHE IS STARTLED
BY THE SUDDEN
GLANG OF A
CLOSING DOOR.)

/Q GLANG/

/RUN ON TO SCENE 42 -/
Page - 109 -/

(3 NEXT)

- 108 -

/2C, 5B/

41. INT. LIBERATOR'S HOLD. NIGHT

- 105) JENNA'S HEAD WHIPS ROUND TO (JENNA'S VP FROM
2 C / THE DOORWAY OF
MS JENNA BY HATCH THE PROJECTILE.
- 106) 5 B / THE ENTRANCE
DOOR TO THE
(Jenna's POV) HOLD IS CLOSED.
W/A FAV. ~~HOLD~~ DOOR - ZOOM TOWARDS
ZOOM IN TOWARDS IT IT. ESTABLISH)

/RUN ON TO SCENE 43 -/
Page - 110 -/

/3A/

42. INT. PROJECTILE. NIGHT.

58) 3 A

W/A FAV. JENNA
AS SHE STEPS DOWN,
PAN R & DOWN TO
FAVOUR GAN'S HAND

(JENNA STEPS
OUT OF THE
PROJECTILE.
WE ANGLE TO
THE FORWARD
PART OF THE
CABIN. WE
SEE A LIFELESS
HAND ON THE
FLOOR. THE
BODY TO WHICH
IT BELONGS
IS HIDDEN
BY THE CON-
TAINERS)

RUN ON TO SCENE 51 -
Page -127 -

(3 NEXT)

/4B, 3G, 3D, 3H, 2C, 6C, 6D, 5B/43. INT. LIBERATOR'S HOLD. NIGHT.

107) 2 C
JENNA ENTERS R TO MS AT PROJECTILE NOSE (JENNA INCHES HER WAY ACROSS THE HOLD, HER GUN AT THE READY. SHE REACHES THE WALL, AND KEEPING HER BACK TO IT EDGES ALONG TO THE DOOR.)

108) 3 G
LS DOWN WALL - POWER BOX L OF FRAME

/S/I
1 - Spark Generator

109) 2 C
LOW MS JENNA TO CAMERA WE SHOW HER VP OF THE TOTALLY EMPTY HOLD. THEN RETURN TO JENNA.

/RUN ON/

110) 3 G
MLS JENNA - MORRO DROPS INTO SHOT f/g L WITH ALARMING SUDDENESS, MORRO DROPS DOWN ON HER FROM ABOVE.

111) 2 C
MS MORRO - PAN HIM R TO JENNA FOR ELBOW JAB & NECK CHOP JENNA SWING HERSELF FREE AND THROWS HIM. WITH MANIACAL FURY MORRO COMES AT HER AGAIN. AT THE LAST MOMENT JENNA FIRES.

112) 6 C (on floor)
MORRO PITCHES FORWARD INTO R f/g

113) 2 C
A/B - JENNA'S REACTION MORRO'S BODY HURTLES BACK AGAINST THE WALL AND HE FALLS DEAD.

CAM. 6 MOVES L /RUN ON/

114) 3 G
HIGH MS MORRO - HE TURNS

115) 6 D
WIDE LOW 2-SHOT PAV. JENNA

116) 3 G
MLS MORRO - HE STANDS JENNA ENTERS L TO HIGH DEEP 2-SHOT - MORRO DRAWS KNIFE - JENNA FIRES - MORRO TAKES OFF

- 117) 3 D
MS MORRO -
PAN HIM R TO PILLAR
- 118) 6 D /
LOW MS JENNA - MORRO
PITCHES INTO f/g -
JENNA CROSSES b/g
RECORDING BREAK

- 119) 4 B /
MS JENNA - PAN HER R
TO PILLAR (Moan) -
SHE RETREATS TO
PROJECTILE IN b/g
- 120) 5 B
W/A ALONG PROJECTILE -
JENNA IN b/g -
GAN TUMBLES FROM
HATCH R f/g
- 121) 3 H /
MS GAN AS HE FALLS -
JENNA ENTERS L TO
2-SHOT JENNA/GAN
- EXHAUSTED AND
GASPING, JENNA
SINKS TO HER
KNEES. SHE
CALMS HERSELF.
THE SOUND OF
A LOW MOAN COMES
FROM THE
PROJECTILE.
- JENNA FORCES
HERSELF TO
HER FEET. HER
FEAR INCREASES
WITH EVERY
STEP SHE TAKES
TOWARD THE
PROJECTILE.
THE SOUND IS
REPEATED.
- SHE REACHES AND
STANDS AT THE
DOORWAY OF THE
PROJECTILE.
ALARMINGLY A
FIGURE LURCHES
OUT OF THE DOOR-
WAY. ALMOST
FALLING ON HER,
AND THEN COLLAPSING
ON THE GROUND.
IT IS GAN BADLY
HURT.

JENNA: (GENTLY) Gan, What happened?

- 122) 5 B
TIGHT 2-SHOT JENNA/
GAN FAV. JENNA
- 123) 3 H
CU GAN'S HEAD
- Jenna
GAN: /Couldn't stop them...
Couldn't stop them, Jenna. /
Implant.
- JENNA: What? /

(PAINFULLY HE PUTS
HIS HAND TO THE TOP
OF HIS HEAD TO SHOW
THE PLATE)

(5 NEXT)

124) 5 B JENNA: (HORRIFIED) A brain implant?/
A/B

GAN: A limiter... not possible for me
to kill now... never wanted to...
now.

JENNA: Gan. What happened in the
projectile?

125) 3 H GAN: (URGENTLY) ^{Never wanted to kill...} / They kill Jenna...
MCU GAN anyone... everyone who isn't theirs.

JENNA: One of them is dead...

126) 5 B GAN: The other one... ^{Saw it in his face}
A/B Jenna.../despises us...

ZOOM IN TO MCU JENNA
AS GAN'S HEAD
GOES BACK

(GAN SLUMPS BACK
INTO UNCON-
SCIOUSNESS.

RECORDING BREAK

4 TO POS E
3 TO POS D

/ON TO SCENE 45 -/
/Page - 117 -/

TELECINE 13:

Ext. Radio Installation.
Day. Model.

PHOTO-CAPTION.

RE-ESTABLISHING of
the location in
Telecine 2.

Ext. Buildings Complex.
Day.

We show CALLY leading
BLAKE, VILA and
AVON amongst a
complex of buildings.
They move silently
along walls. Pause
at every corner.
Run quickly across
open spaces.

At one point,
CALLY turns and
telepates to BLAKE.

CALLY: (VO) Clear. Come.

The three MEN
hurry to join
her.

We see them
at another point
where they have
to dive for cover
as a small ARMED
FEDERAL PATROL
moves close past
them.

The GROUP finally
reach a door.

BLAKE: This it?

CALLY nods.

BLAKE: (TO AVON AND VILA) Control room, for the Para-neutronic generators. If we could damage the limiter settings the chain reaction would blow this complex off the planet.

AVON eyes
the solid door
doubtfully.

AVON: We'd need to blast the door. That would alert the guards before we even started.

VILA: Listen Fingers. Computers are yours, doors are mine. Right?

BLAKE: You can open it?

VILA: One side please.

VILA takes
an object from
his pocket and
sets to work on
the lock. After
a few moments
there is a click
and the door opens.

BLAKE: Good Vila, very good.

VILA: It was almost nothing.

A PATROL
some distance
off has spotted
them and now
runs towards
them.

BLAKE: Everybody inside.

There is the
sudden sound of
an alarm. They
scramble through
the door. BLAKE
is last in and
closes the door just
as the first of
the GUARDS reaches
it.

END TELECINE 13.

35

/2J, 4N, 3N, 5H/

PARA-NEUTRONIC

44. INT. CONTROL ROOM. DAY.

- 346) 5 H
AVON & CALLY LEAD
BLAKE'S GROUP IN R (NOT A LARGE
OF FRAME THRO' ROOM BUT WITH
OPEN DOOR A GOOD ARRAY
OF COMPLEX CONTROL
PANELS AND
DIALS. /
- 347) 2 J
LOW W/A -
AVON COMES TO f/g L
BLAKE AND HIS
GROUP USE WHAT
THEY CAN TO
BARRICADE THE
DOOR. THERE IS
THE SOUND OF
POUNDING AND
CRASHING FROM
OUTSIDE, AND
THE WAIL OF A
WARNING SIREN
STARTING UP)
- 348) 3 N
MS VILA - PAN R
WITH HIM TO 2-SHOT
AVON VILA
AVON: Vila! /
BLAKE: Avon. Can you do it? /
- 349) 4 N
2-SHOT BLAKE/CALLY
350) 3 N
A/B
(AVON LOOKS
AROUND
THOUGHTFULLY.
CHECKS IN-
STRUMENTS)
- 351) 5 H
GROUP SHOT -
GUARDS ARRIVE AT DOOR
AVON: Five minutes. /
- 352) 4 N
A/B
BLAKE BOLTS DOOR
(BLAKE GLANCES
AT THE QUAKING
DOOR)
- 353) 3 N
A/B
BLAKE: Make it two. /
- (THE CRASHING ON
THE DOOR BECOMES
THUNDEROUS)

(RUN ON TO SCENE 47 - Page 122)

(4 NEXT)

/4E/

45. INT. CORRIDOR. LIBERATOR. NIGHT.

127) 4 E

<p>LS DOWN CORRIDORS - JENNA ENTERS R OF FRAME, TURNS TO CAMERA, & DISAPPEARS DOWN L CORRIDOR, WARILY</p>	<p>(JENNA MOVES ALONG CAUTIOUSLY, GUN IN HAND. SHE OPENS DOORS AND BRIEFLY PEERS INTO ROOMS. WE FOLLOW HER TO THE END OF THE CORRIDOR)</p>
---	---

/RUN ON TO SCENE 48A -/
/Page - 124A -/

OR BREAK FOR MAKE-UP

(4 NEXT)

/6F, 6G, 4G, 4H, 2D, 2E (in 3's loop),
/ 3J

46. INT. LIBERATOR'S TELEPORT SECTION. NIGHT.

- 139) 2 D
JENNA'S LEGS ENTER R OF FRAM TO LOW W/A TELEPORT - ENTRANCE UP L (JENNA MOVES INSIDE. FEARFULLY, SHE PEERS ROUND.
- 140) 4 G
O/SHOULDER MS JENNA - PAN HER L TO REVEAL ALDEN IN ENTRANCE - SHE TURNS TO 2-SHOT ALDEN/JENNA FINDING NOTHING /SHE STARTS FOR THE DOOR OF THE FLIGHT DECK.
IT OPENS TO REVEAL ALDEN STANDING IMMEDIATELY ON THE OTHER
- 141) 3 J
WIDE 2-SHOT ALDEN/JENNA - THEY GRAPPLE SIDE. HE SEEMS HUGE AND MENACING. JENNA IS TOO SHOCKED TO MOVE.
- 142) 6 F
TIGHT 2-SHOT FAV. JENNA GO WITH JENNA AS THEY ROTATE CLOCKWISE ALDEN LUNGES AT HER. HE HOLDS HER GUN HAND. IN THE STRUGGLE THE CORD IS PULLED FROM THE BUTT AND THE GUN IS SENT' SPINNING.
- 143) 2 D
LOW W/A AS JENNA SHOOTS THROUGH ALDEN'S LEGS & HE SPINS - ALDEN TURNS f/g R JENNA BREAKS FREE AND SCRAMBLES FOR THE GUN.
/RUN ON - Reposition cams./ ALDEN GOES AFTER HER AND JUST AS SHE IS ABOUT TO REACH IT, THROWS HER CRASHING ACROSS THE ROOM. THE IMPACT OF HER FALL DAZES HER.
- 144) 4 H
CS GUN TILT UP TO MS JENNA COMING FOR IT - UP WITH JENNA IN CHIN HOLD TO 2-SHOT JENNA/ALDEN
- 145) 2 D
2 PAIRS OF LEGS AS JENNA BRACES
- 146) 4 H
A/B FOR WHIP

- 147) 3 J /
W/A DESK f/g R AS
ALDEN CRASHES INTO IT
- 148) 6 G (on floor) /
LOW ANGLE FAV. ALDEN
FOR CHEST KICK
- 149) 2 D /
LOW ANGLE FAV. JENNA
FOR ROLL - ALDEN
PICKS UP GUN
- 150) 6 G /
MS ALDEN WITH GUN
- 151) 4 H /
O/SOULDER 2-SHOT
JENNA/ALDEN AS HE
RAISES GUN
- 152) 6 G /
CU ALDEN - FRUSTRATED
- 153) 2 D /
MS JENNA - EXPECTANT
- 154) 4 H /
A/B
ALDEN THROWS GUN OUT
OF FRAME L
- 155) 6 G /
CMS ALDEN
/RUN ON - Reposition cams./
- 156) 3 J /
GAN CROSSES f/g TO
R OF FRAME - ALDEN
SPINS ROUND
- 157) 4 G /
2-SHOT ALDEN/GAN
FAV. GAN - HE RAISES
SECOND HAND
- 158) 3 J /
CU ALDEN UNDECIDED
- ALDEN PICKS UP
THE GUN. ITS
DISIGN IS
OBVIOUSLY UN-
FAMILIAR TO
HIM. HE HEFTS
IT. GETS THE
FEEL OF IT,
THEN WITH QUIET
DELIBERATION
AIMS IT AT JENNA.
- ALDEN PULLS THE
TRIGGER BUT
NOTHING MORE
THAN A COUPLE
OF CLICKS COME
FROM THE GUN.
HE TRIES AGAIN
WITH THE SAME
RESULT. IN A
GESTURE OF
ANGER HE SLINGS
THE GUN AWAY.
THEN HE DRAWS
A LARGE KNIFE
FROM A SHEATH
STRAPPED UNDER
HIS ARM. HE
BEINGS TO AD-
VANCE SLOWLY ON
JENNA. SHE IS
DAZED AND HELPLESS.
- ALDEN HAS ALMOST
REACHED JENNA
WHEN THE DOOR
FROM THE CORRIDOR
OPENS SWIFTLY AND
REVEALS GAN. HE
IS SWAYING AND
FINDING IT HARD
TO STAY ON HIS
FEET. HE HAS
HIS GUN IN HIS
HAND.

(2 NEXT)

- 159) 2 E /
LOW CMS GAN -
UNABLE TO FIRE ALDEN TURNS
HIS ATTENTION
TO GAN AND
IS STILL UNDER
- 160) 3 J /
W/A - SEE JENNA START
HER CRAWL IN b/g THE COVER OF
THE GUN FOR
A MOMENT. GAN
SWAYS AND ALDEN
KNOWS THAT
THE MAN IS
BARELY CONSCIOUS. /
- 161) 4 G /
2-SHOT ALDEN/GAN
FAV. GAN - ALDEN
TAKES A STEP FORWARD ALDEN TAKES A
TENTATIVE STEP
FORWARD.
- 162) 3 J /
MCU ALDEN - CONFIDENT JENNA STARTS TO
CRAWL ACROSS
TO THE GUN ON
THE OTHER SIDE
OF THE ROOM. /
- 163) 4 G /
A/B
ALDEN'S HAND UP
ACROSS FRAME -
TAKE S GUN ALDEN MAKES ANOTHER
ADVANCE ON GAN.
GAN IS AWARE OF
THE ADVANCE. HE
STRAINS TO OVER-
- 164) 3 J /
A/B - EASY COME THE LIMITER,
BUT CANNOT PULL
THE TRIGGER. HE
IS FROZEN.
- 165) 4 G /
A/B - ALDEN DRAWS HIS
KNIFE, TAKES AIM -
GAN PREPARES
- 166) 2 E /
LOW ANGLE - JENNA
f/g R - SPINS & FIRES - JENNA REACHES
ALDEN/GAN UP L - THE GUN AT THE
PAN L WITH ALDEN AS SAME MOMENT THAT
HE FALLS ALDEN REACHES
GAN. SHE STARTS
TO FIT THE
CONNECTOR IN TO
THE GUN BUTT.
HER TREMBLING
FINGERS DELAY
HER.
- 167) 4 G /
MCU GAN - NONPLUSSED ALDEN SNATCHES
THE GUN FROM
GAN WHO MAKES
NO RESISTANCE.
ALDEN RAISES THE
KNIFE TO STAB. /

ALDEN'S ARM
READY TO FALL,
THERE IS A
BLAST FROM
JENNA'S GUN.

ALDEN REELS
AND FALLS
DEAD.

168) 3 J

LOW ANGLE -
GAN COLLAPSES
ACROSS SHOT TO
f/g R -
JENNA ENTERS UP L

GAN STAGGERS
A FEW PACES
AND CRUMPLES
TO THE GROUND
UNCONSCIOUS.

JENNA MOVES TO
HIM SOBBING WITH
DESPERATION AND
RELIEF)

169) 4 G

MCU GAN

JENNA: It's alright now... we've got
them./ it's over...

RECORDING BREAK

If it's a Friday, on to Scene 48 - Page 124

If it's a Thursday, END OF DAY 1's RECORDING

/2J, 4N, 3N, 5H/

47. INT. PARA-NEUTRONIC CONTROL ROOM. DAY.

354) 4 N
MS VILA - (THE POUNDING ON
PAN R WITH THE DOOR IS NOW
BLAKE TO DOOR SUSTAINED.
IT LOOKS AS IF
355) 3 N /IT WILL BREAK AT ANY MOMENT.
MS AVON AVON: Adjuster. /
356) 2 J
W/A - CALLY HELPS
CALLY PASSES ADJUSTER BLAKE TO MOVE
A CABINET IN
FRONT OF IT
WHILE VILA COVERS
THE DOOR WITH
HIS GUN.

AVON IS WORKING
WITH TOOLS, TO
REMOVE SECTIONS
OF ELECTRONICS
FROM A CONTROL
PANEL)

BLAKE: That ^{won't} hold them much longer.

AVON: I've nearly finished.
Magnetic probe.

(VILA NODS AT
A SAFETY LEVELS
DISPLAY, THE
INDICATOR MOVES
A FEW DEGREES INTO
THE RED DANGER
SECTOR)

357) 3 N VILA: That's running up into the
MCU AVON danger level. /

(4 NEXT)

- 358) 4 N
MCU BLAKE
- 359) 5 H
O/SHOULDER GUARDS -
SHOOTING AT DOOR
- 360) 2 J
2-SHOT CALLY/BLAKE
AT TOOL KIT
- AVON: I have to disconnect the
safety circuits otherwise
they'll close down the
reactors. /
- (BLAKE AND CALLY
HAVE THE CABINET /VIS. EFFECTS/
IN POSITION. IT
OFFERS ONLY
TEMPORARY PROTECTION.
- IN THE BRIEF
MOMENT OF SAFETY,
BLAKE TAKES ONE
OF THE TRAVEL BRACE-
LETS FROM HIS POCKET
AND HANDS IT TO
CALLY)
- BLAKE: Put this on...
- CALLY: What is it?
- 361) 3 N
TIGHT 2-SHOT
FAV. CALLY
PAN R TO TIGHT
2-SHOT AVON/BLAKE
WORKING AWAY
- BLAKE: Our way out... put it on! /
- (AS SHE DOES,
THERE IS A
TREMENDOUS
BURST AGAINST
THE OUTER DOOR.

RECORDING BREAK

4 TO POS P
3 TO POS P
5 TO POS J

91

/4G, 2D (in 3's loop), 3J/

48. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

193) 3 J

DEEP 2-SHOT
JENNA/GAN f/g R

(GAN IS BARELY
CONSCIOUS. JENNA
STILL KNEELS
BESIDE HIM, CALMER
NOW.

THE LIGHTS DIM
FOR A SUSTAINED
PERIOD.

/Q LIGHTS/

JENNA REACTS TO
THE LIGHTS. WHEN
SHE SPEAKS TO GAN,
SHE IS VERY PRECISE,
TO BE SURE HE
UNDERSTANDS)

194) 4 G

CMS JENNA -
PAN R TO 2-SHOT
JENNA/GAN
(GAN NODS)

JENNA: Gan. The aliens
linked their ship to our
primary power circuit./
We're getting a heavy
energy loss. I have to
disconnect.
You'll be all right, won't you?

195) 3 J

W/A SET -
JENNA CROSSES f/g

(GAN GIVES A WEAK
NOD. /

196) 4 G

MCU GAN - UNDECIDED

WITH NOTHING TO
FEAR NOW, JENNA
EXITS INTO THE
CORRIDOR. WHEN

197) 2 D

LOW W/A DESK f/g R
as GAN MOVES OFF

SHE HAS GONE,
GAN STRUGGLES TO
HIS FEET AND STAGGERS
ACROSS TO THE DOOR
TO THE FLIGHT DECK)

/RUN ON TO SCENE 50A -/
/ Page - 125A - /

/4E/

48A. INT. CORRIDOR, LIBERATOR. NIGHT

128) 4 E

LS DOWN CORRIDORS -

JENNA ENTERS FROM L
CORRIDOR & CROSSES
FRAME BRISKLY TO
LEAVE TIGHT TO CAMERA

(JENNA STRIDES BRISKLY
ALONG THE CORRIDOR)

/RUN ON TO SCENE 50 -/
/ Page - 125A - /

(2 NEXT)

/1E, 4M, 2H/

49. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

- 323) 2 H
W/A FAV. ENTRANCE - (GAN STANDS SWAYING
GAN TUMBLES IN THE DOORWAY.
DOWN STAIRS
THEN FAVOUR THE
"BLACK BOX". ZEN'S
VISUAL ACTIVATES)
- 324) 4 M ZEN: Olag Gan. Basic decoding of
projectile's auto log is now complete.
LS FACE OF ZEN Occupants are identified as
- 325) 2 H programmed guardians conditioned to
CMS GAN eliminate any life form/defined as
ZOOM IN TO MCU a threat to the
brood units contained in the rear
section of the projectile. Liberator
- 326) 4 M crew are so defined and will be
CS FACE OF ZEN attacked./ There are four guardians,
repeat , four guardians ... /
- 327) 2 H
A/B
- 328) 1 E GAN: There's another ... Jenna ...
HIGH W/A GAN AS
HE CLIMBS STEPS (HE TURNS

RECORDING BREAK

3 TO POS M
5 IN POS A

(ON TO SCENE 64 - Page 141)

/2C, 1D - Spark Generator/

50. INT. LIBERATOR'S HOLD. NIGHT

129) 2 C

CS POWER BOX -

JENNA ENTERS FROM L

/S/I
1D - Spark Generator/

(JENNA ENTERS THE
HOLD AND CROSSES
TO INSPECT THE
CONNECTIONS AT THE
JUNCTION BOX)

/RUN ON TO SCENE 50B -/
Page 126/

/4G, 2D/

50A. INT. LIBERATOR'S TELEPORT SECTION. NIGHT

198) 4 G

GAN ENTERS TELEPORT -
LEANS AGAINST BACK WALL

(GAN REACHES THE
TELEPORT SECTION)

199) 2 D

GAN: Jenna! /

MS GAN AS HE
COLLAPSES
DOWN WALL

(AND COLLAPSES
IN A HEAP)

/RUN ON TO SCENE 54 -/
Page130/



/5B/

50B. INT. LIBERATOR'S HOLD. NIGHT.

130) 5 B

HIGH W/A ALONG
SIDE OF BULLET -
JENNA UP L,
HATCH f/g R

JENNA MOVES TO THE
SIDE OF THE PROJECTILE
AND EXAMINES THE
CABLE CONNECTIONS.

WE SLOWLY PAN
AWAY AND FAVOUR THE
DOOR OF THE PROJECTILE)

/RUN ON TO SCENE 52 -/
/ Page 128/

21

/4A, 3A/

51. INT. PROJECTILE. NIGHT.

59) 3 A

HIGH W/A FAR HATCH
& REAR DOOR

(SHOWING THE DOOR
LEADING TO THE
REAR OF THE
PROJECTILE. /

60) 4 A

CS WHEEL LOCK
STARTS TO REVOLVE

THE WHEEL LOCK
STARTS TO TURN
VERY SLOWLY,
OPERATED FROM
THE OTHER SIDE)

/RUN ON TO SCENE 61 -/
/Page - 137 -/

/3D/

52. INT. LIBERATOR'S HOLD. NIGHT.

131) 3 D

COLLECTION OF
TOOLS ON BENCH -
JENNA ENTERS R -
TILT UP WITH HER
TO LS POWER BOX

(BLANDLY UNAWARE OF
THE IMPENDING DANGER,
JENNA MOVES ACROSS
TO A BENCH AND
SELECTS SOME TOOLS)

/RUN ON TO SCENE 60 -/
Page 136/

(2 NEXT)

/4P, 3P, 5J/

53. INT. PARA-NEUTRONIC CONTROL ROOM. DAY.

- 362) 4 P
CS ADJUSTER
IN HOLE (IT SHOULD BE
OBVIOUS THAT THE
DOOR CANNOT HOLD
MUCH LONGER.
- 363) 3 P /
2-SHOT CALLY/AVON
AVON PULLS FREE
A CIRCUIT PLATE)
- 364) 5 J
DEEP 4-SHOT
VILA/CALLY/AVON/
BLAKE
AVON: (TRIUMPHANTLY) Got it! /
~~Reaction's building. Nothing can~~
stop the generator now.
- (WE SEE THE INDICATOR
RISE QUICKLY ACROSS
THE RED SCALE.
- BLAKE SNAPS A
COMMAND INTO HIS
WRIST COMMUNICATOR)

BLAKE: We're ready ... Bring us up.

(RUN ON with dialogue TO
SCENE 55 - Page 131)

(4 NEXT)

/4G, 2D (in 3's loop), 3J/

54. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

200) 2 D

CMS GAN SEMI-
PROFILE LOOKING R -
HE BLINKS

(GAN STIRS VAGUELY
INTO CONSCIOUSNESS
AS BLAKE'S VOICE
ISSUES FROM THE
SPEAKER) /

201) 3 J

CS SPEAKER

202) 4 G

BLAKE: (V.O.) Control! Now ... /

W/A FAV. GAN AS HE
CRAWLS TO TELEPORT

(GAN MUSTERS HIS
STRENGTH. THE
EFFORT IS ENORMOUS.

PAN R WITH HIM

HE STARTS TO
CRAWL TOWARD THE
TELEPORT CONTROL)

203) 3 J

(V.O.) Jenna ... Gan! Teleport.
Now! Can you hear me?! /

MS GAN AS HE
SLUMPS ACROSS DESK

(GAN CRAWLS CLOSER
AND THEN SLUMPS,
EXHAUSTED BY HIS
EFFORTS)

/RUN ON TO SCENE 56 -/
Page 132/

(3 NEXT)

/4P/

55. INT. PARA-NEUTRONIC
CONTROL ROOM. DAY.

365) 4 P

4-SHOT CALLY/AVON/
BLAKE/VILA f/g R

(ON THE DANGER INDICATOR,
ALMOST TO THE LIMIT
OF THE RED SECTION.

GREAT RUMBLING NOISES
THAT PRECEDE THE
PARA-NEUTRONIC EXPLOSION
MINGLE WITH THE
BATTERING AT THE DOOR)

AVON: It's going!! It's going up!!!

(BLAKE IS YELLING
INTO HIS COMMUNICATOR)

BLAKE: Teleport! Now ...!

VILA: Don't be nervous, Cally.

(RUN ON TO SCENE 57 - Page 133)

(5 NEXT)

/4G, 3J/

56. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

204) 3 J

CS 3 BUTTONS AS
GAN CHECKS THEM

(GAN IS ALL BUT
UNCONSCIOUS AS HE
AGAIN INCHES FORWARD
TO THE VITAL CONTROL.

205) 4 G

FLAT MS GAN ACROSS
DESK -
HE OPERATES LEVERS,
PAUSES

HIS HAND REACHES UP
TO THE PANEL.

HIS FINGER HOVERS
NEAR THE BUTTON,
THEN SLIPS BACK AS
CONSCIOUSNESS DRAINS
FROM HIM)

/RUN ON TO SCENE 58 -/
Page 134/

(3 NEXT)

PARA-NEUTRONIC

57. INT. CONTROL ROOM. DAY.

366) 5 J

2-SHOT AVON/BLAKE

OR

CS GLOWING CONSOLE

(THE WARNING INDICATOR
IS AT MAXIMUM DANGER
LEVEL. A GLOW OF
BRIGHT WHITE LIGHT
STARTS TO FILL THE
ROOM)

RECORDING BREAK

(ON TO SCENE 59 - Page 135)

/4G, 3J/

58. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

206) 3 J

CS BUTTON AS
GAN PUSHES IT

(WITH A SUPREME EFFORT
GAN PRESSES THE
BUTTON AND SLUMPS)

207) 4 G

MCU GAN - RELIEF
IN TO LIMITER AS
HE PUTS HIS HEAD DOWN

RECORDING BREAK

ON TO SCENE 62 -
Page 138

141

/4P, 3P, 5J/

PARA-NEUTRONIC

59. INT. CONTROL ROOM. DAY.

367) 4 P
GROUP SHOT - (OUR PRINCIPALS START
GUARDS BURST IN TO DEMATERIALISE AT
368) 5 J / PRECISELY THE MOMENT
4-SHOT VILA/CALLY THE DOORS BURST OPEN
AVON/BLAKE AND THE GUARDS SWARM
S/I IN.
MATTED OUTLINES (DRAWN) AND AGAIN VIRTUALLY
/ROLL BACK & MIX/ AT THE SAME MOMENT,
AS GUARDS BURST IN THE EXPLOSION BEGINS.

OR - IF SHORT OF TIME

5 A
4-SHOT (AS ABOVE)
AT CSO CLOTH

S/I
SWITCHED OUTLINES

INLAY
3N - Neutron Control
Room Backing

AND FADE 5

RUN ON:

369) 4 P /
W/A GUARDS CONSTERNATION

/Q VIS. FX. EXPLOSION/

370) 3 P /
CS EXPLOSION

371) 4 P /
A/B -
THEY FALL ABOUT

RECORDING BREAK

/END OF RECORDING/

/ 2C, 1D - Spark Generator/

60. INT. LIBERATOR'S HOLD. NIGHT.

132) 2 C

LOW MS JENNA
R OF FRAME AT
POWER BOX

(VERY BRIEFLY SHOWING
JENNA AT THE SPARKING
CONNECTIONS IN THE
POWER BOX ON THE WALL.
HER BACK TO THE
PROJECTILE)

/S/I
1D - Spark Generator

RECORDING BREAK

4 TO POS C
6 TO POS E

/ON TO SCENE 63 -/
Page 139/

/1A/

61. INT. PROJECTILE. NIGHT.

61) 1 A

DOOR STARTS
TO OPEN

(THE INNER DOOR IS
OPENING)

RECORDING BREAK

1 MOVES TO POS B
4 " " " "
3 " " " "

NOW RECORD COMPOSITE SHOT FOR SCENE 15 - Page - 50 -
(Projectile in Liberator's Hold): Composite shot to edit in:

*3B CS ZEN'S VISUAL

INLAY APPEARS
1B - W/A PROJECTILE IN HOLD
INLAY
5A - HOLD MODEL ON CSO SCREEN

ON TO SCENE 16 -
Page - 52 -

/4G, 2D (in 3's loop), 3J/

5A* for CSO wobblers

62. INT. LIBERATOR'S TELEPORT SECTION.
NIGHT.

208X) 5A* - 4-SHOT CALLY/
VILA/AVON/BLAKE (BLAKE, AVON, VILA /Q LIGHTING/
AT CSO SCREEN AND CALLY HAVE EFFECT/
/INLAY ALREADY STARTED TO
/ 4 - TELEPORT BACKGROUND/ MATERIALISE.

208) 4 G / BLAKE REACTS TO
THE ASSASSIN'S BODY,
MS GAN SLUMPED THEN GOES TO THE
SEMI-CONSCIOUS GAN) /

209) 3 J
W/A FAV. TELEPORT
AREA AS THEY LEAVE IT /BLAKE: Where's Jenna?

210) 4 G
2-SHOT BLAKE/ALDEN (GAN MANAGES TO
TILT UP WITH BLAKE WHISPER THE WORDS)
TO INCLUDE GAN

GAN: In the hold ...

(BLAKE STARTS FOR
THE DOOR AT THE
RUN) /

211) 2 D
LOW W/A - BLAKE
EXITS R

BLAKE: Take care of him ...-----
RECORDING BREAK

3 TO POS K
2 TO POS F

NOW RECORD: CSO wobblers for Scenes 62 - shot 208X)
5 - shot 175X) - pg. 21
21 - shot 188X) - pg. 65

/BACK TO SCENE 1 - Page 2/

/4C, 3D, 6E, 2C/

63. INT. LIBERATOR'S HOLD. NIGHT.

133) 6 E

LS JENNA AT POWER BOX - (WE SHOULD NEVER
KNIFE COMES UP INTO CLEARLY SEE THE
DEEP f/g - FOURTH ASSASSIN.
WALK FORWARD WITH LIME, HIS VERY BULK
SLOWLY REVEALING HIM AND MOVEMENT SHOULD
AS WE GO, TO MS JENNA PROVIDE ALL THE
MENACE.

HIS FIGURE IS
BESIDE THE PROJECTILE.
WE SEE A HAND DRAW
A KNIFE FROM ITS
UNDERARM SHEATH. /

134) 4 C

DOOR OPENS f/g L -
JENNA/LIME UP R

JENNA TOTALLY
UNAWARE, HER BACK
TO THE FIGURE IN
DEEP FOREGROUND.
WE SEE IT START
SILENTLY TOWARD
JENNA. /

BLAKE: Jenna!

135) 6 * E

JENNA SPINS TO CAMERA,
SCREAMS

PLAY THIS FOR ALL
IT IS WORTH.

/RUN ON - CAM.6 RETIRES/
(* Shots to interedit)

FINALLY PUTTING
THE ASSASSIN WITHIN
STRIKING DISTANCE
OF JENNA'S BACK.

136) 4 C

A/B
BLAKE CHARGES AT LIME

AS THE KNIFE IS
ABOUT TO FALL,
THE DOOR TO THE
HOLD BURSTS OPEN.

BLAKE, GUN IN HAND
YELLS A WARNING
SHOUT)

(3 NEXT)

137) 3 D
AS BLAKE CROSSES f/g -
LIME CANNONS INTO
POWER BOX

/S/I
1 - Spark Generator/

AS LIME SLIDES DOWN
WALL

(JENNA TURNS JUST
AS THE KNIFE IS
THRUST AT HER.

SHE THROWS HERSELF
TO ONE SIDE.

/Q LIGHTENING
EFFECT/

THE ASSASSIN SPINS.
BLAKE FIRES AND
THE ASSASSIN IS
HURLED BACKWARDS
AGAINST THE OPEN
POWER CONNECTION.

THERE IS A BRIGHT
FLASH AND HE
DISAPPEARS./

138) 2 C
LOW ANGLE FAV. LIME -
JENNA R f/g SHEILDS
HER EYES FROM
LIGHTENING

JENNA COVERS HER
EYES)

/Q LIGHTENING
EFFECT/

RECORDING BREAK

6 TO POS F
4 TO POS G
2 TO POS D
3 TO POS J

/ON TO SCENE 46 -/
Page 118/

/1E, 4M, 3M, 2H/

5A - Colour Monitor

64. INT. LIBERATOR'S FLIGHT DECK. NIGHT.

329) 1 E

W/A VILA/BLAKE
CALLY/GAN +
ZEN'S VISUAL UP R

INLAY
5A - Colour Monitor
with 35mm TK-13X

(THE WHOLE CREW (WHICH
NOW INCLUDES CALLY)
ARE STARING AT THE
BIG SCREEN. /

330) 4 M

MCU JENNA

331) 2 H

2-SHOT BLAKE/CALLY

GAN IS STILL LOOKING
THE WORSE FOR WEAR) /

332) 3 M

CS ZEN'S VISUAL

INLAY
5A - Colour Monitor
with 35mm TK-13X
Exploding Planet

64. CONT.

333) 1 E
HIGH 3-SHOT
VILA/BLAKE/CALLY

BLAKE: That should give them
problems for a while.

(CALLY LOOKS GRATEFULLY
AT BLAKE. SHE TELEPATHS)

/GRAMS: Q LINE/

CALLY: (V.O.) You
have my thanks.

334) 3 M
2-SHOT BLAKE/CALLY

BLAKE: Pleasure. /
Do you wish to return to
Auron?

335) 1 E
CU CALLY

CALLY: I cannot return to
my people. / I have failed.

BLAKE: Then stay with us.

336) 2 H
CU BLAKE

CALLY: Thank you. /

(JENNA INTERRUPTING
WHAT LOOKS TO HER
LIKE A TENDER MOMENT) /

337) 3 M
LOW 4-SHOT
JENNA/BLAKE/CALLY/
AVON

JENNA: What are we going
to do about the projectile?

338) 2 H
CU JENNA

BLAKE: We'll dump it in
deep space. /

339) 4 M
LOW 4-SHOT GAN/
AVON/BLAKE/CALLY

JENNA: Thanks
a lot. /

GAN: That doesn't seem right.
That's murder.

ZOOM IN TO MS AVON

AVON: Would you prefer to hook
it back into the power system.
You heard Zen. A single cell
from those genetic banks can be
incubated into a full-grown
adult in one point six minutes. /

340) 3 H
MS VILA

VILA: We would be up to our
armpits in homicidal maniacs
within the hour. /

341) 1 E
HIGH 3-SHOT
VILA/BLAKE/CALLY

BLAKE: Maybe that's why Zen
was unco-operative.

- 342) 2 H JENNA: Seems to me it should
MCU JENNA have taught us something. /
(LOOKS AT CALLY) Something
- 343) 1 E about the wisdom of bringing
MCU CALLY aliens on board.../
- 344) 2 H BLAKE: Seven of us can run
A/B this ship properly. /
- 345) 3 M VILA: Six surely?
HIGH 3-SHOT BLAKE: You forgot Zen. /
BLAKE/CALLY/
AVON f/g R AVON: You count that machine
BLAKE COMES TO as a member of the crew?
2-SHOT BLAKE/AVON BLAKE: What do you say to
HOLD ON AVON AS that Zen?
BLAKE CROSSES f/g ZEN: Please state course
and speed.
- BLAKE: Very diplomatic. Set
a course for the planet Centro.
Speed standard by two.
- ZEN: Confirmed.

RECORDING BREAK

2 TO POS J
4 TO POS N
3 TO POS N
5 TO POS H

(BACK TO SCENE 44 - Page 116)

51

- 146 -

TELECINE 14:

Ext. Liberator in Space.
Night.

Liberator turns slowly
and then picking up
speed turns and starts
away.

END TELECINE 14.

SUPOSE CAM End
 Titles:

FADE OUT

- 146 -

B1: Blake
GARETH THOMAS

A2: Jenna
SALLY KNYVETTE

B2: Avon
PAUL DARROW

A3: Cally
JAN CHAPPELL

B3: Vila
MICHAEL KEATING

A4: Gan
DAVID JACKSON

B4: Zen
PETER TUDDENHAM

A5: Aliens
TONY SMART
MARK McBRIDE
FRANK HENSON

B5: Production Assistant
PAULINE SMITHSON
Production Unit Manager
SHEELAGH REES
Visual Effects Designer
IAN SCOONES

A6: Series created by
TERRY NATION

B6: Film Cameraman
KEN WILLICOMBE
Film Recordists
BILL MEEKUMS
JOHN K. MURPHY
Film Editor
M.A.C. ADAMS

A7: Studio Lighting
BRIAN CLEMETT
Studio Sound
CLIVE GIFFORD
Special Sound
RICHARD YEOMAN-CLARK
Electronic Effects
A.J. MITCHELL

B7: Costume Designer
BARBARA LANE
Make Up Artist
MARIANNE FORD
Graphics Designer
BOB BLAGDEN

A8: Music by
DUDLEY SIMPSON
Stunt Co-ordinator
FRANK MAHER

B8: Script Editor
CHRIS BOUCHER

A9: Designer
ROGER MURRAY-LEACH

B9: Producer
DAVID MALONEY

A10: Directed by
PENNANT ROBERTS

B10: 'Federation Symbol'
BLAKE'S SEVEN
BBC-tv (c) 1978